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NOVEMBER '91
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† Philips TV monitor, motor drive, Keyto knitting cabinet not included

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Volume 6. No. 8
November 1991
ISSN 0269-9761

Dear Readers

Much as I love the festive season, I hesitate to mention that it's nearly Christmas as I know the feeling of dread that these words can inspire. However, I have mentioned it because I hope we can prevent some of the panic with our ideas for gifts and decorations.

As Christmas is all about children we have a supplement of super toys - pull it out and keep it for presents all the year round. Among the patterns are samples of the work of Wendy Phillips and Jane Platt. Wendy's teddy bear clothes and Jane's toys - monster, owl and pussycat and snakes - are great so you'll be pleased to know that you can write to them for other patterns.

All children love cartoons and Intarsia by Gary Kennedy is a company that has patterns for their favourites. Turn to page 7 for a wonderful chance to buy their pattern books at reduced prices.

If you are thinking of knitting something glamorous with beads, write in quickly to Freeline as we have some of those clever bead transfer tools by Hague in this month's draw. It might be your turn to be lucky and if you love competitions, try winning the knitting machine and ribber that make the big double prize from Silver Knitting Machines for our main competition.

Good luck! Now for the December issue ... dressy patterns ... more gifts ... see you then.

Sheila

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ed in England

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WIN
SILVER
SK840+EC1
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TOYS TO MACHINE KNIT

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Teddy bear's clothes
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Stuffed toys
- C. **Away in a manger**
Nativity scene
- D. **Stocking fillers**
Jolly jester and tiny toys
- E. **Glove puppet pets**
Black cat and white rabbit
- F. **Speckled snakes**
Toys or draught excluders
- G. **Topsy Turvy**
Two-way doll

REGULAR CONTRIBUTORS

- Doug Baker
- Diane Bennett
- Iris Bishop
- Pat Coulston
- Nicola David
- Bob Daw
- Mary Dowse
- Hazel Duignan
- Ann Durkan
- Dorothy Gill
- Shelagh Hollingworth
- Ann Kite
- Joan Lafferty
- Liz Norton
- Ann Taylor
- George le Warré

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American Distributor: Margaret M. Brossart,
Knitting Machine Centre, 5442 Cannas Drive,
Cincinnati, Ohio 45238, USA.
Canadian Distributor: Modern Sales Canada Inc.,
PO Box 67, Port Coquitlam B.C. V3C 3V5 Canada

NEWS LINE

Fax or 'phone 0386 833489
your direct line to our News Editor

Keni Freeman

It is always good to see smaller yarn companies producing unusual yarns and Designer Yarns of Keighley, W. Yorkshire, are no exception. Their Tussah Effect Cotton, which is a slightly slub cotton, has some new shades including Anthracite, Tan, Olive, Fuchsia and Ascot Grey, bringing the total number of shades in the range to twenty five. Available

order) to Designer Yarns, P.O. Box 18, Longcroft, Keighley BD21 5AU.

Brockwell Yarns, established over ten years ago to manufacture and supply both hand and machine knitting yarns in natural fibres to the

YARNS

on 500g cones, this 4 ply equivalent 100% cotton yarn is available by mail order and the minimum order is a kilo.

Other yarns in the range include a Merino/Lamb's Wool yarn available in a 2/8 and 2/18 count on 500g cones and a machine washable Merino/Lamb's Wool Yarn in 3/12 (4 ply equivalent) and again this too is on a 500g cone.

Anyone wishing for further details about the yarns should send a large SAE and £1.00 (refundable against your first

public, are now spinning their own Aran yarn and have added it to their already extensive range of natural fibre yarns.

A selection of British natural coloured Aran yarns is available including Black Welsh, Dark Grey and Mid-Grey Mix, Jacob, Suffolk Light Grey and Wensleydale Lustre White. Added to this, Brockwell are now dyeing their own yarn as well as spinning. The dyed shades of yarns are available in Aran yarn weight as well as finer machine knitting yarns from 4 ply to DK weight.

A full range of shade cards for the super yarns in the Brockwell yarns range can be obtained by sending £1.50, refundable on first order, to Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorkshire HX6 3LZ or further details can be obtained by telephoning 0422 834343.

You might like to know that Foxstones Yarns are now able to offer clubs the facility of visiting Sutton-in-Craven to purchase directly from them selected yarns at discount prices. Should your club make the journey, the Company is often able to obtain a speaker for the occasion and serve refreshments as well. Foxstones Yarns are hoping to get more involved with clubs to help them get to know more about their yarns. Further details about club visits can be obtained from David Burchell, Foxstones Yarns, Greenroyd Mills, Sutton-in-Craven, Keighley, West Yorkshire BD20 7NG, or telephone 0535 3636077.

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn



MACHINES AND

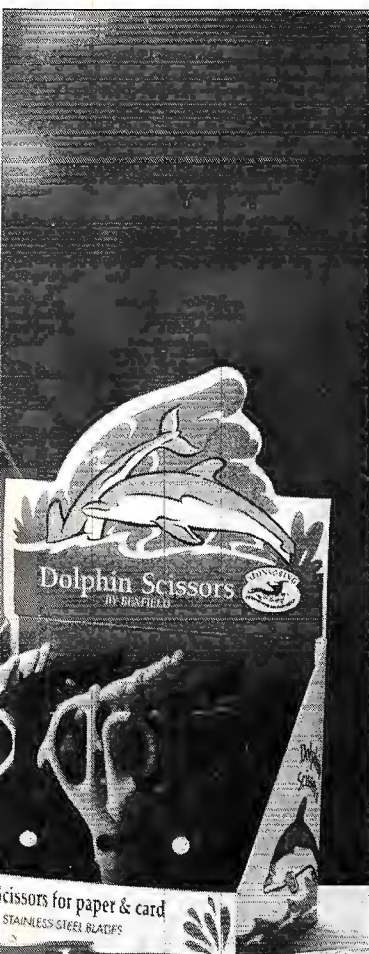
Dolphin Scissors are the latest idea from H. Cubitt Bexfield. The Company has linked the project launch with a sponsorship scheme which will help to protect endangered dolphin populations throughout the world. For every pair of Dolphin Scissors purchased, Bexfield has pledged to donate 5p to the funds of International Dolphin Watch, the leading British-based organisation for the study and protection of these intelligent mammals.

Economically priced at £1.99, these brightly designed scissors will appeal to many children and information about dolphins and the work of International Dolphin Watch appears on the reverse of the scissors packs, which are now available at Bexfield scissor stockists.

Silver has recently launched the first Electronic Intarsia Carriage, the AG50, designed to complement their new modular knitting system. This electronic carriage is designed to help create intarsia in five different ways and helps by scanning the design fed into the Pattern Controller, the EC1 and then actually

pre-selecting the needles required for specific colours. Priced at around £270, it is a bigger carriage than we are used to but for those looking to enlarge their electronic knitting applications, this surely must be the answer. Further details about all their new machines including the new modular system and your local Silver dealer from Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE. Please enclose an SAE when writing.

Owners of Passap/Pfaff machines might like to know about the Autocolour, a fully automatic colour changer that is designed to fit all Duomatic 80 or 6000E machines. Able to be set for two, three or four colours, it will change colours fully automatically and in the correct colour sequence. If you already have a four colour changer there is a special kit which will change it to an Autocolour. If your machine has the M75B, Z2 or E3000A, Z2 motor drive system the built-in feeding eyelet surveyor can also be connected. Available from your local Passap/Pfaff dealer, the Autocolour retails at around the £159.00 mark.



ACCESSORIES

Road, Whitchurch, Cardiff, South Glamorgan CF4 7BR.

I learnt about HTB Computers Ltd whilst reading my computer magazine and I noticed that the Company manufactured a program called DESIGNER. The aim of the program is to help in the creation of grid designs but it cannot provide artistic inspiration, it simply presents to the user a large sheet of squared paper on the computer screen. This is perhaps the first program that I have come across for the full range of PCW machines including 9512 owners with a dot matrix printer. The only thing we have to remember is that we do not actually work to squares, I have pointed this out to the company and they are now looking at the possibility of changing the squares to rectangles, but priced at £19.95 this must be around one of the cheaper programs for the PCW. Once you have created a design it might help you with the storage; having created your design on your own rectangular paper it could then be transferred to the PCW Designer program for storage and re-printing which could prove quite handy.

Alongside this is another PCW program called

PUNCHED CARD

and it caters for PC, PCW and PCC machines. This is the first punch card program that I have discovered for the PCW and having talked with the company I know that considerable improvements were made to get this program ready to cater for the electronic machines as well as ordinary punchcard machines. On this program you can create a new punchcard, edit it, copy it, erase it, file it and print it. When printing you produce a dot on the card ready for punching and the card is set to scale so that you can use it as a transfer sheet. You can get the program to print out the card in three different ways, the third way has the stitches represented by graphic blocks which have dimensions close to those of knitted stitches. The Knitting Punchcard Designer is one program that I am looking forward to. Further details from HTB Computers Limited, Broadwater House, Broadwater Road, Romsey, Hants SO51 8GT.

Marina Stock has developed a system of two dye kits as a result of her interest in machine knitting, crochet and embroidery and her understanding of the needs and difficulties of fellow workers. The kits can be used for solid colour dyeing, space-dyeing, tie-dye, ikat, dip-dyeing and also for space-dyeing in the microwave. Small amounts can be used quickly and the kit is simple to work with.

Kit 1 is for use with Wool and Silk and Kit 2 is for Acrylic. Both kits can be used together and contain concentrated liquid dyes in red, blue, yellow and black, along with two bottles of leveller, measuring pot and spoon, a set of actual yarn samples and full instructions. The price for each kit, including post and packing, is just £8.50 and each item can be replaced when required.

For further details please send an SAE to Marina Stock, 70 Park

JULY ISSUE COMPETITION

Our July competition postbag was packed with cards from those of you who had designs on the 24 cones of Falkland Wool which was the exclusive prize offered by Designer Yarns.

The winning card came from

Wales and the prize goes to Mrs J. Thomas of Dinas Powis, South Glamorgan. Congratulations Mrs Thomas, that should keep you busy knitting for a while. You are certainly sure of a colourful and cosy winter.

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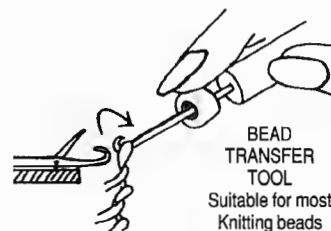
"In USA - Call 1-800-Yarn Ups"



NEWS LINE



Freeline



BEAD
TRANSFER
TOOL
Suitable for most
Knitting beads

Ever on the track of something special for our Freeline section and since we are nearing Christmas, I thought that you might like the chance to win a Hague Bead Transfer Tool this month.

At this time of year, we often see beads and sparkling yarns and with the advent of the Bead Transfer Tool, we no longer have to fiddle around with pieces of thread and a needle threader.

With this simple tool you just place your bead on the hook and, holding the bead with your finger, place the eye of the bead tool over your latch needle.

Push your needle back so that the stitch slips on to the Bead Transfer Tool. With the stitch in place, just slip the bead down it and replace the stitch back on to the needle. It couldn't be simpler!

Normally the Bead Transfer Tool retails for around £2.80 but we have fifteen to give away to readers. Just write in with your name and address to Bead Tool Freeline, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR and the first fifteen cards drawn from the postbag at the end of the month will name our winners.

However do not worry if you are not one of our winners because you will find the bead tool in many machine knitting shops or you may order one direct from Hague at a special price of £2.25. Write to Hague Linking Machines, Mile End Road, Calwicks, Nottingham NG4 2DW. Tel: 0602 870031.

YARNS

F. W. Bramwell have introduced a new shade to their Hobby and Silky range; the shade, now available, is Warm White, a softer tone than cream and not so harsh as white.

A new 4 ply cotton has also been introduced to the Bramwell yarn range. Savannah Cotton is a

100% mercerised cotton on a measured length 500g cone and is available in thirty shades including pastels, fashion shades and standards. Further details about the new yarns can be obtained from F. W. Bramwell, Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU.

Over 20 fair-isle designs with plenty of design and colour ideas — for 24st punchcard and electronic machines — **£3.95**

NEW

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— CHRISTMAS —
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spring-summer 1990

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COMING NEXT ★ MONTH ★

We have chosen just one of the super cartoon characters from Gary Kennedy (Intarsia UK) that have been charted for knitting, to bring you a pattern that will make you the best Mum or Gran, Auntie or girlfriend, EVER, this Christmas.

You'll have to get the December issue to find out who "he" is but meanwhile you can make sure of having the chart for his or her favourite characters by ordering one or all of the books advertised on the opposite page at special reduced prices.

Intarsia by Gary Kennedy — just one of the highlights of our December issue, on sale November 14th.

CLASSIC CARTOON KNITTING

SPECIAL PRICE OFFER

No.6



Books contain hand knitting instructions - but charts can be used for Intarsia work either in 4ply or DK. You will be delighted with the results, but remember that pictures will be reversed!

from Gary Kennedy **intarsia**

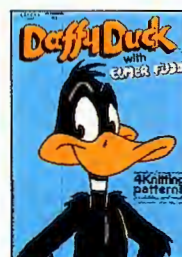
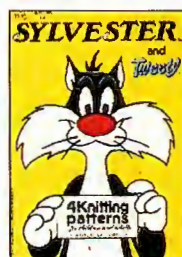
For children and adults our 6 new books feature all time classics such as **Bugs Bunny** to the latest craze **The Simpsons**. Machine Knitting Monthly readers can order the whole set of 6 at £9.95 (normal price £14.10) saving £4.15, or order any number of booklets on the coupon at the reduced prices shown and save 25p-45p per book.

Note: All patterns are in both childrens and adults sizes, in DK from 26in. to 44in. Each new booklet contains 4 designs, except The Simpsons which contains 9. Others contain 5 or 20 designs.

How to Order: Fill in the coupon entering the number of booklets you require in the boxes provided. Then send it, with payment, to Intarsia, P.O. Box 138, Uxbridge, Middlesex UB8 2XR. Please allow 28 days for delivery in the UK. Overseas readers add £3.50 p + p.



1. SESAME STREET



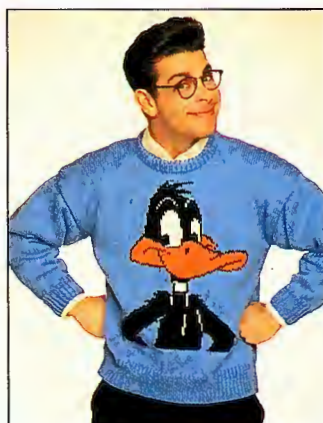
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2. BUGS BUNNY



3. SYLVESTER



4. DAFFY DUCK



5. LOONEY TUNES



6. THE SIMPSONS

- | | |
|--|---|
| 1 ☐ Sesame Street @ £1.95 | 2 ☐ Bugs Bunny @ £1.95 |
| 3 ☐ Sylvester & Tweety @ £1.95 | 4 ☐ Daffy Duck @ £1.95 |
| 5 ☐ Looney Tunes @ £1.95 | 6 ☐ The Simpsons (9 designs) @ £2.50 |
| ☐ Or complete set of 6 books above @ £9.95 per set of 6 (normal price £14.10) | |

- | | |
|--|---|
| 7 ☐ Teenage Mutant Hero Turtles @ £1.75 | 8 ☐ Sylvanian Families @ £1.75 |
| 9 ☐ Andy Panda @ £1.75 | 10 ☐ The Flowerpot Men @ £1.75 |
| 11 ☐ Penguins @ £1.75 | 12 ☐ Endangered Species @ £1.75 |
| 13 ☐ Dinosaurs @ £1.75 | 14 ☐ Food (20 designs) @ £4.50 |
| 15 ☐ Pets (20 designs) @ £4.50 | 16 ☐ Sports (20 designs) @ £4.50 |
| 17 ☐ Nursery Rhymes @ £4.50 (20 dsgns) | 18 ☐ Nature (20 designs) @ £4.50 |

I enclose my cheque/postal order made payable to INTARSIA for £ _____ (total amount)

Offer closes 31st March 1992.
Republic of Ireland and overseas readers MUST use Sterling cheques.

BLOCK CAPITALS PLEASE

NAME _____

ADDRESS _____

POSTCODE _____

NEWS LINE

Anita Hall started designing patterns back in the 1960's for her mother and friends even before she had a knitting machine. However, it was only four years ago that she decided to start selling her patterns, which proved very popular. Now Anita has created a selection of books containing 24 stitch pattern ideas. Inside each book you will find not only the patterns, but also handy hints such as pattern placing suggestions, stitch and row counts, colour and yarn suggestions, float shortening ideas and yarn guides. For those who have requested pattern books for the 60 stitch electronic and intarsia patterns, Anita offers the facility of a design service. All the books are bound as are any orders for individual 60 stitch designs above the value of £5.00 and they include clear plastic covers to protect them.

Anita does supply quite a considerable list of designs and further information, such as prices and a copy of her catalogue, can be obtained from Anita Hall, 42 Gillsmans Park, St. Leonards-

on-Sea, Sussex TN38 0SW.

Ruth Cox who is perhaps better known as "Pippin Designs", specialises in designing novelty dolls, the kinds

BOOKS/ PATTERNS

of thing that profitably use up the ends of cones and make lovely gifts or money raisers for charity.

Her latest pack contains patterns to make Robert and Rachel Bear, both 36cms tall and Sammy and Sally Bear both 19cms tall. The head (including ears), body, legs and feet are all knitted in one main piece, only the arms and accessories are knitted separately.



The Surprise Baby Pack contains patterns to knit boy and girl babies; the surprise is that on one side of their heads they have an "awake" face whilst on the other side an "asleep" face, with their hats covering their other face when not in use, so to speak.

Along with a variety of theme packs including

everything from a postman to a horse rider, a motorcyclist to a nightdress case and puppets, Pippin Designs offer all pattern packs at just £2.50 each. Further details from Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU. Please enclose a SAE when writing.

HOT GOSSIP

However if you take along the voucher on page 94, (illustrated left) the price will be reduced by £1.00. So make the most of being a *Machine Knitting Monthly*, reader, present your voucher and have a good day!

I have just heard of the Craft Embroidery & Fashion '91 Show being held at the Royal Hall, Harrogate, on Friday 15th November, 9.30am to 6.00pm and Saturday 16th November 1991, 9.30am to 5.30pm.

Apparently there will be everything from the worlds of Embroidery, Lace, Quilting, Knitting and many other crafts as well as workshops, demonstrations and a fashion show but I do not know who is putting it on as I received details about it from Madjira Threads, so maybe they are the sponsors. Anyway if you are in the Harrogate area, this one is for you.

We have recently received a press release from Toyota showing a photograph of the new Managing Director, Mr Akio Kimura, being welcomed by the outgoing Managing Director, Mr Ken Kondo who is returning to Japan with his family, having spent several years in the U.K. Along with this we received several photographs showing the new premises at Dartford, Kent, which Toyota hope will improve efficiency, speed up order processing and enable all departments to work together.

ANN DURKAN



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Ann Durkan Designs

This month, have we got something special for you! Expression, the Knitting & Stitching Show is on at Alexandra Palace and you will know from what I said last month that there are going to be spectacular gallery displays featuring everything from antique dolls and antique clothes, the Era of Film, showing costumes worn by the stars, 20th century toys as well as experts from the auctioneers Sotheby's, Bonhams, Christie's and representatives from the Greenwich Fan Museum all there to cast an expert eye over items brought in by you, the visitor. Alongside all this there are the companies presenting textiles, yarns, kits, books, tools and accessories for embroidery, patchwork, lacemaking, quilting, chair caning, dried flowers, essences and more.



The show is on from Thursday 24th through to Sunday 27th October and the times are 9.30am to 5.30pm daily. The venue is the Grand Hall at Alexandra Palace and admission is £6.00 with £1.00 for children.

I recently had cause to visit Stuart House, owned by the Gloucestershire Association for the Disabled, a registered charity and used Monday to Friday by disabled people and friends as a social and recreational day centre.

The reason I attended was because of my love for knitting machines since I was delighted to learn that they have a machine knitting course.

On the day I visited there were three machine knitters, using between them a Toyota, Knitmaster and Brother. All of the knitters had the use of just one arm. One of the ladies I spoke to said that she found the work very frustrating as having been a machine knitter prior to having a stroke, she now has to work at thirty miles an hour instead of ninety! Another knitter, using the Toyota with the pre-select arm, was able to create punchcard Fair Isle designs.

The one thing that struck me was their ability to rise above their disabilities and like many of the disabled groups around the country, all are able to machine knit to a greater or lesser degree. It takes a good teacher, good equipment and supplies of yarn, therefore this is my little appeal. If there are any companies who have some left over 4 ply acrylic coned yarns, or even if anyone has a Silver Reed/Knitmaster Glide knitting machine, I know that Stuart House, Butt Street,

Minchinhampton, Gloucestershire GL6 9JS, could make good use of them. If there are any machine knitting clubs local to Stuart House perhaps you could have a fund raiser to obtain a machine for them, believe me a Master Glide machine will make all the difference to knitting when you only have one arm!

Thank you to the staff and ladies at Stuart House for letting me see your work, the quality was great and I know that whereas we two-handed knitters can knock up a garment fairly quickly, I know that the satisfaction you have from having completed a garment is greater than we could envisage. Thank you again.



Stuart House knitter.

GOLD STAR AWARD

Continuing with Gold Star awards to helpful dealers, as nominated by their customers, we have had a *Machine Knitting Monthly Gold Star Certificate* created and will be sending one out to the dealer nominated each month. October as you know, saw Ruby's of Stoke on Trent as the first recipient of this Certificate and this month...

Page Two Knitting Centre is the winner of the November Gold Star.

This family partnership, nominated especially by Mrs Anne Sporne of Brancaster for their help with tuition, we hear also provide lunch during their tuition days, teach everything they can to beginners, are very helpful on the telephone and are happy to pass on any advice and tips as well as being able to repair machines and accessories. Mrs Sporne managed to get her linker repaired while she waited as Mr

and Mrs Page knew she had a journey of over an hour to reach them.

Neil and his wife are the owners of the business and by now should be ensconced in their new premises at 2/3 Church Mews, Wisbech, Cambridgeshire PE13 1HL, telephone 0945 476579.

This is actually another husband and wife team that I have met so I know of the services they offer machine knitters, including that of much needed tuition. They also stock their own brand of yarn, "Jandis".

The November Gold Star Certificate is on its way to you, Mr and Mrs Page.

Don't forget, you nominate the business and we'll do the rest. Write in to Gold Star, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

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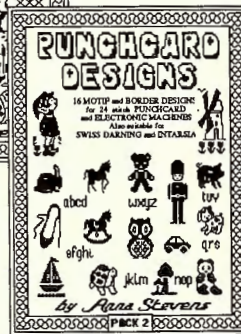
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1 FAMILY CHUNKY SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 56 [56, 62, 68, 76, 80, 84, 90, 94, 98] Ns or more. We used a Singer Big Nine.

MATERIALS

Studley Five In One Chunky.

2 [2, 3, 4, 5, 5, 6, 7, 7, 8] x 100g balls in Cream for child or Blue for adult (MC).

1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 100g ball in Pink (A).

1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 100g ball in Blue for child or Cream for adult (B).

Pair of 4½ mm knitting needles.

POLO COLLAR VERSION

Pair 5½ mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 220g and in sixth size weighs 520g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Studley Wools Ltd., Stockhill Road, Greengates, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is very heavy weight and knits as triple knitting.

MEASUREMENTS

To fit bust or chest 61 [66, 71, 76, 82, 87, 92, 97, 102, 107] cm, 24 [26, 28, 30, 32, 34, 36, 38, 40, 42] in.

Actual size 67 [72, 80, 88, 99, 104, 110, 118, 123, 128] cm, 26½ [28½, 31½, 34½, 39, 41, 43½, 46½, 48½, 50½] in.

Length to shoulder 43.5 [45.5, 47.5, 51, 63, 65, 65, 66, 66.5] cm, 17¼ [18, 18½, 20, 24¾, 25½, 25½, 26, 26, 26¼] in.

Sleeve seam 27.5 [32, 35, 39, 42, 45, 46, 46, 46.5, 49.5] cm, 10¾ [12½, 13¾, 15¼, 16½, 17¾, 18, 18, 18¼, 19½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 21 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8 on Singer Big Nine).

15 stitches and 18 rows to 10 cm, 4 in measured over Fair Isle (tension dial setting approximately 8 on Singer Big Nine).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 26 [28, 31, 34, 38, 40, 42, 45, 47, 49] Ns at left and right of centre 0 to WP. 52 [56, 62, 68, 76, 80, 84, 90, 94, 98] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows.

1ST, 2ND, 3RD AND 4TH SIZES

Cont in patt from chart 1, K rows 4 to 10 inclusive.

5TH, 6TH, 7TH, 8TH, 9TH AND 10TH SIZES

Cont in patt from chart 1, K rows 1 to 13 inclusive.

ALL SIZES

Cont in st st and MC *. K 69 [73, 77, 85, 103, 107, 107, 109, 109, 111] rows. RC shows 80 [84, 88, 96, 120, 124, 124, 126, 126, 128] and work measures 38.5 [40.5, 42.5, 46, 58, 60, 60, 61, 61, 61.5] cm, 15¼ [16, 16¾, 18, 22¾, 23½, 23½, 24, 24, 24¼] in.

SHAPE SHOULDERS

Cast off 8 [9, 10, 11, 12, 12, 13, 14, 15, 16] sts at beg of next 2 rows and 8 [8, 9, 10, 12, 13, 13, 15, 15, 16] sts at beg of foll 2 rows. Using WY, K a few rows over rem 20 [22, 24, 26, 28, 30, 32, 32, 34, 34] sts and release from machine.

FRONT

Work as for back to *. K 57 [59, 63, 71, 87, 91, 91, 93, 93, 93] rows. 12 [14, 14, 14, 16, 16, 16, 16, 16, 18] rows less have been worked to shoulder than on back.

SHAPE NECK

Push 30 [33, 37, 41, 45, 47, 49, 52, 54, 56] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 16 [17, 19, 21, 24, 25, 26, 29, 30, 32] sts rem. K 6 [8, 8, 8, 9, 8, 7, 7, 6, 8] rows.

SHAPE SHOULDER

Cast off 8 [9, 10, 11, 12, 12, 13, 14, 15, 16] sts at beg of next row, K 1 row. Cast off rem 8 [8, 9, 10, 12, 13, 13, 15, 15, 16] sts. With carriage at right, push 8 [10, 12,

14, 14, 14, 14, 14, 14, 14] Ns at right from HP to WP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to WP and finish to correspond with first side reversing shapings.

SLEEVES

Push 17 [19, 21, 24, 26, 27, 29, 29, 29, 29] Ns at left and right of centre 0 to WP. 34 [38, 42, 48, 52, 54, 58, 58, 58, 58] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows.

1ST, 2ND, 3RD AND 4TH SIZES

Cont in patt from chart 2, K rows 4 to 10 inclusive.

5TH, 6TH, 7TH, 8TH, 9TH AND 10TH SIZES

Cont in patt from chart 2, K rows 1 to 13 inclusive.

ALL SIZES

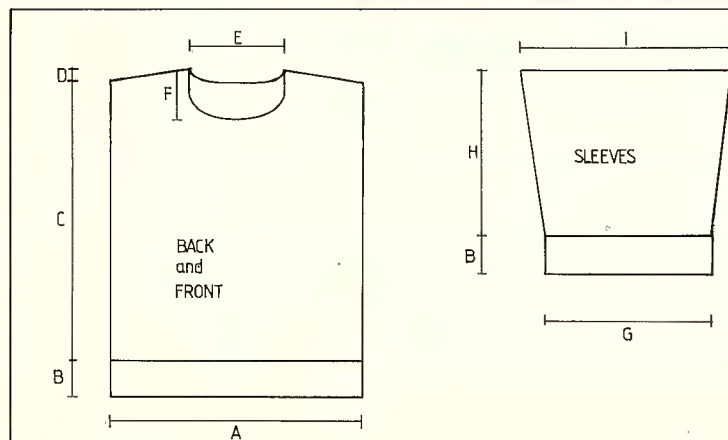
Cont in st st and MC. K 1 row. Shape sides by inc 1 st at each end of next and every foll 6th [8th, 8th, 8th, 8th, 8th, 8th, 8th, 8th] row until there are 42 [48, 52, 58, 64, 68, 70, 74, 74, 76] sts. K 15 [11, 17, 25, 17, 15, 25, 9, 11, 9] rows. RC shows 46 [56, 62, 70, 76, 82, 84, 84, 86, 92] and work measures 22.5 [27, 30, 34, 37, 40, 41, 41, 41.5, 44.5] cm, 8¾ [10½, 11¾, 13¼, 14¼, 15¾, 16, 16, 16¼, 17½] in. Cast off.

WELTS

With P side facing and using 4½ mm needles, pick up 52 [56, 62, 68, 76, 80, 84, 90, 94, 98] sts along lower edge. With K side facing and using MC, work 12 rows in K 1, P 1 rib. Cast off loosely in rib.

CUFFS

With P side facing and using 4½ mm needles, pick up 34 [38, 42, 48, 52, 54, 58, 58, 58, 58] sts



- A = 34.5 [37, 41, 45, 50.5, 53, 56, 60, 62.5, 65] CM
- B = 5 CM
- C = 38.5 [40.5, 42.5, 46, 58, 60, 60, 61, 61, 61.5] CM
- D = 1.5 CM
- E = 13 [14.5, 16, 17, 18.5, 20, 21, 21, 22.5, 22.5] CM
- F = 6.5 [7.5, 7.5, 7.5, 8.5, 8.5, 8.5, 8.5, 9.5] CM
- G = 22.5 [25, 28, 32, 34.5, 36, 38.5, 38.5, 38.5, 38.5] CM
- H = 22.5 [27, 30, 34, 37, 40, 41, 41, 41.5, 44.5] CM
- I = 28 [32, 34.5, 38.5, 42.5, 45, 46.5, 49, 49, 50.5] CM



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along lower edge of sleeve. With
K side facing and using MC, K 1
row, dec 0 [0, 2, 4, 6, 8, 10, 10, 10,
10] sts evenly. 34 [38, 40, 44, 46,
46, 48, 48, 48, 48] sts. Work 11
rows in K 1, P 1 rib. Cast off
loosely in rib.

CREW NECKBAND OR POLO COLLAR

Join right shoulder seam. With K
side facing and using 4½ mm
needles, join in MC and pick up
and K 17 [17, 17, 17, 17, 18, 18,
19, 19, 20] sts down left side of
front neck, 8 [10, 12, 14, 14, 14,
14, 14, 14, 14] sts across front
neck, 17 [17, 17, 17, 17, 18, 18,
19, 19, 20] sts up right side of
front neck and 20 [22, 24, 26, 28,
30, 32, 32, 34, 34] sts across back
neck. 62 [66, 70, 74, 76, 80, 82,
84, 86, 88] sts.

CREW NECKBAND VERSION

Work 12 rows in K 1, P 1 rib. Cast
off in rib.

POLO COLLAR VERSION

Work 6 rows in K 1, P 1 rib. Using
5½ mm needles, work 10 rows in
rib.

Cast off in rib.

PRESSING

With wrong side facing, pin out all
pieces to measurements given.
Press carefully following instruc-
tions on ball band.

MAKING UP

Join shoulder and neckband
seam, reversing seam after 6
rows for polo collar. Set in sleeves
matching centre to shoulder
seams. Join side and sleeve
seams.

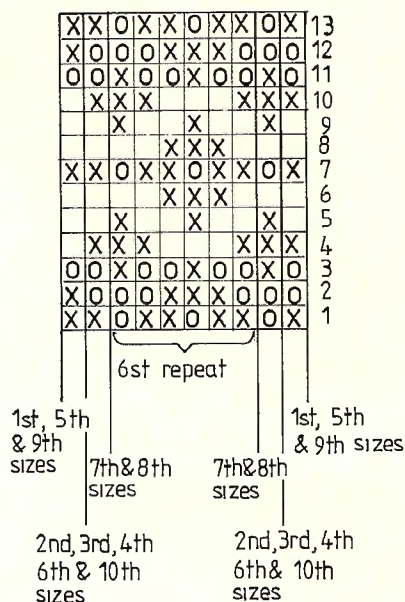
CREW NECKBAND VERSION

Fold neckband in half to inside and
catch down.

POLO COLLAR VERSION

Fold in half to outside.

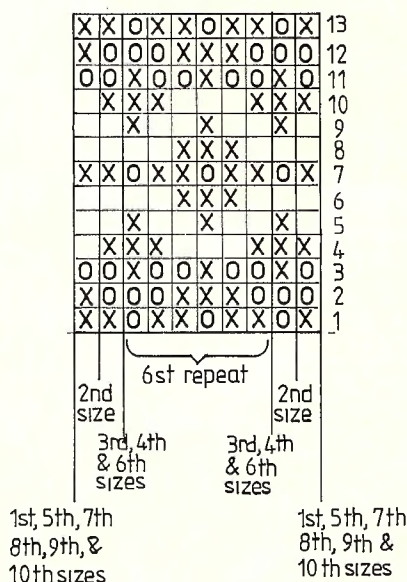
CHART 1



CHILD

- ☒ = MC (CREAM)
- ☐ = A (PINK)
- ☐ = B (BLUE)

CHART 2



ADULT

- ☒ = MC (BLUE)
- ☐ = A (PINK)
- ☐ = B (CREAM)

TALKING TOYOTA

TUCK STITCH PATTERN AND ADAPTATION

Now that you have your lovely machine, you have probably tried out all manner of samples and the family is proudly wearing a variety of garments, all in stocking stitch . . .

Shelagh Hollingworth

You may well feel that it is time you went on to something a little more spectacular, although not too difficult, so as not to take away the confidence you feel. Tuck stitch patterns are well suited to this. You can begin by doing very simple punchcard patterns, that give an all over appearance of texture and then progress to patterns using punchcards combined with side levers, to make even more elaborate patterns.

The most important thing is to understand exactly what happens as you work, so be prepared in the first instance to give plenty of time to do some samples. If it is the first time you have tried tuck patterns on the machine you will be as pleased with the samples as you were when you produced your first finished garment and soon feel ready to make a garment using your new-found skill.

SIMPLE BEGINNINGS

To start with a very basic punchcard that is going to make a tiny slightly raised all over textured pattern, you need punchcard No. 1.

If this is your first venture into punchcard patterning your approach, even to inserting the card, will be a cautious one. Feed the card gently into the machine, watching it to make sure that it is straight until it is halfway through. Then, taking the two yellow card snaps from the tool box, press the two protruding "knobs" through the overlapping holes and snap the holes over the "knobs" to fasten each set of double fasteners in place. Notice that each side of the card takes a double snap fastener and make sure that they are firmly snapped together. Now gently run the card back and forth to get the feel of it running and clicking into place for

each turn before winding it to the first row.

For tuck pattern the card stop arrow points to the arrow ▼ and the pattern dial is set to what we term "middle tuck". This isn't actually marked on the dial but lies in the middle of the left ◀ and right ▶ arrows. When you move

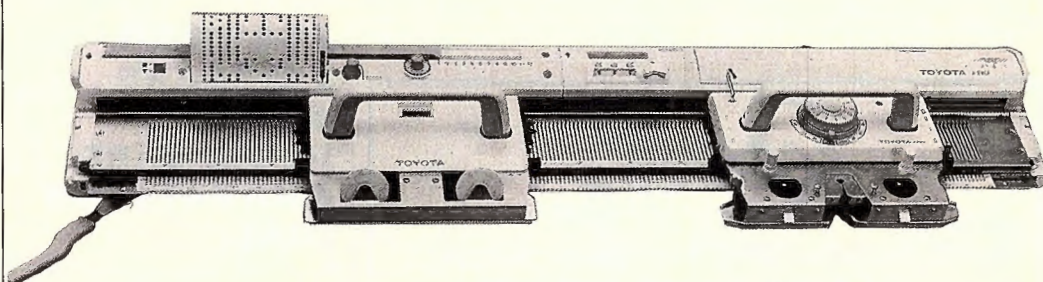
needles to D position. You might find the carriage will not want to knit for the first row – this is almost certainly because you have not brought the first needle to D position. Once past this needle the remainder of the row will work smoothly.

Knit the first row from right to left. Select the needles again and knit another row. Continue in this way for a few more rows. You will see that pulling the selector lever not only selects the needles, it also moves the punchcard one row further on. Next time you pull the selector lever look at the needlebed before knitting the row. The selected needles will be the knitted stitches and those in B position will just have the yarn looped over them. By tucking, we are "gathering" the extra loops and knitting them in on alternate rows. Although you may not be able to tell at this early stage, tucking draws the rows together. Therefore, if you want to use a

the right. Pull the selector lever again and knit one row to the left and without selecting needles knit back to the right. What is happening is that the row towards the left will tuck the selected needles and by knitting back without selecting, all the stitches will be knitted. Since each selection brings out alternate needles, you will form an attractive tiny brioche type texture on the purl side of the work. The knit side is also interesting, a neat little waffle pattern which is shown in the manual (page 22).

Having now made two patterns with card No. 1, you can experiment further with the same card, trying out colour patterns. Thread in two colours and try knitting the first of the tuck stitch patterns simply changing the colours every two rows. The process will read:

Knit a few rows then insert card No. 1. Check that the card stop lever is at ▼; the pattern dial at



Let Shelagh help you to make the most of your Toyota 858. Her instruction on tuck stitch patterning continues next month.

the lever you will hear it click into place, no guesswork is involved. The reason for moving from left to middle and right tuck will appear once you start trying out the patterns.

Look to see that the side levers are at 0 and the weaving levers are down. This is a bit like learning to drive, all the movements will become automatic in due course but must be checked on when you are a beginner. Page 22 of your manual gives these steps in sequence.

Pull the selector lever. The needles selected will come out to position D. Take a look at the needlebed before continuing, especially if you have been used to a machine that doesn't use a selector lever. Notice which needles are in D position and which are in B position and compare them with the punchcard. If the edge stitches are still in B position for any of the rows that follow, bring these edge

tuck pattern for a garment, it will be essential to work a sample of the pattern first because these patterns in particular always take many more rows than, say, stocking stitch.

You have now tried out the easiest of the tuck stitch patterns, just to get the feel of it. The possibilities are only just beginning. You are still with the pattern dial in middle tuck but you can do many more things with card No. 1. If you push the pattern dial to left ◀ you can make a different pattern with the same punchcard in the following way.

First, push the pattern dial to plain and knit a few rows ending with the carriage to the right. Now push the pattern dial to left ◀ tuck and pull the selector lever. The needles will be selected as before and do not forget to bring out the edge needles to D position if necessary. Knit one row to the left, then, without selecting again, knit one row to

middle tuck; both side levers are at 0 and both weaving levers down.

Select the needles with the selector lever and, with colour A, knit 1 row. Pull the selector lever, with colour A, knit 1 row. Carriage at right. Pull the selector lever, with colour B, knit 1 row. Pull the selector lever, with colour B, knit 1 row. Carriage at right. Repeat these four rows to form the pattern. This is shown in the manual on page 22.

You can make an attractive all over pattern in the same way by working the second tuck pattern you tried, with the pattern lever to ◀ and knitting two rows of each colour alternately.

First return the pattern dial to plain and work a few rows in stocking stitch. Check all the usual details as before, working the previous pattern but put the pattern dial to the left ◀ instead of middle tuck and thread in two colours.



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TALKING TOYOTA

Pull the selector lever and, with colour A, knit one row. With colour A, knit another row to the right. Repeat these last 2 rows, using colour B. These four rows will form the pattern.

Before leaving card No.1, there is yet another way of using it. Put the pattern dial to plain and knit a few rows in stocking stitch. Now put the pattern dial to the left ◀ and check all the details as usual but put the card stop lever to ■. Pull the selector lever. Knit one row to the left, then, without pulling the lever, knit one row to the right. Repeat these two rows for a pattern that is different again. You can experiment by trying this pattern out with two rows each in colours A and B. One of the bonuses of tuck patterns is that they are interesting on both sides of the fabric and are wonderful for mix and match garments.

keep their samples in a loose leaf book to show their clients and cross refer them, to show that a certain sweater can be worked in a variety of stitch patterns or colour combinations.

On the subject of colours, do not stop at trying out your patterns with just two rows in each colour. You will find other exciting things happen if you work in broad stripes perhaps 5 cm, 2 in using colour A in a basic tuck pattern followed by 5 cm, 2 in alternating colours A and B every two rows.

Use this same sequence of broad striping to work a sideways sweater. You will then have vertical stripes in a textured pattern and, of course, using the same method but in varying the stripe depth, you will create a completely different style. An interesting combination would be to start with a very deep area in the two coloured pattern followed by a very narrow stripe in single colour pattern gradually altering the stripe width until it graduates into the reverse at the top, the larger area then being in the single colour pattern.

If you are working a raglan shaped sweater and arrange for the same colour part of the pattern to co-ordinate at the raglan shapings, a very handsome garment will result giving a square yoked look.

All these ideas relate to using a combination of two colours. Many more patterns will come about by working in more than two colours. Begin a test piece by using stripes of two rows of A and B, then include a third colour. You can go into a sequence of A, B, then C and repeat the six rows or, perhaps using a sequence of A, B, C, B, repeat these eight rows. These two sequences will give variations with narrow almost speckled textures. If you introduce wider stripes with many colours an even wider range of patterns will result.

Until now you will have been using standard 4-ply yarns. With care you can try bringing in some unusual yarns, those with texture of their own, or maybe a Lurex thread to add a little sparkle.

You will see in your manual from the chart on page 16 that card No.1 is the only card in the basic set that can be used in tuck pattern in conjunction with the pattern dial, but that doesn't limit the patterns at all. You will no doubt find other ways of using the card once you have tried all the examples given here.

ADAPTING PATTERNS MADE BY PUNCHCARD AND PATTERN DIAL

As you see, allowing some time for experimenting and working samples can open up a whole new world of possibilities. It isn't enough to work a little square and say "That's that, I now know how that works", the way to make all this practice pay off is to make fairly large pieces in each pattern, work out the tension of each piece, number the pattern and write all the details in a notebook. Or, write the details on a self adhesive label and stick it firmly to one side of the sample. It should give tension, type of yarn and if possible, the method used for working the test piece.

Once you have made about four or five of these sample swatches you will probably find that the tensions are similar and if you have a particular favourite shape of garment that takes one of these fabrics well, you will be able to substitute any of the patterns that have a similar tension. By doing all the hard work while you are experimenting with the punchcards, you will cut out a lot of the preliminaries when making actual garments. Another bonus for people who make garments professionally is that they can

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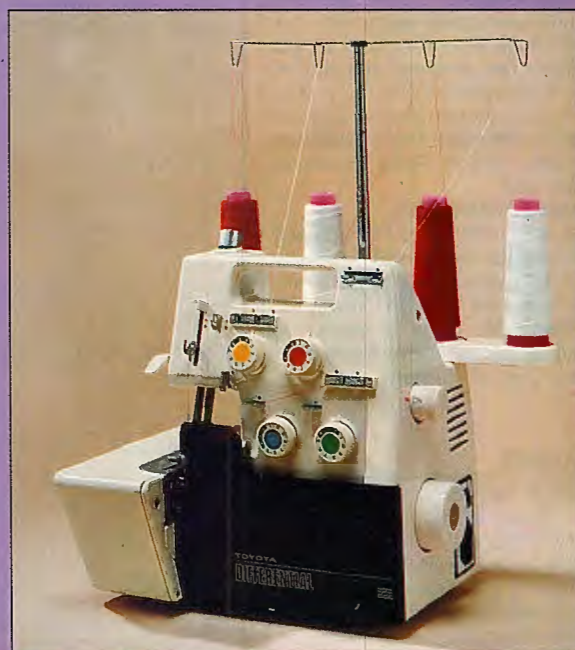
1-5mm

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2 MAN'S SWEATER FOR DUOMATICS

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines

MATERIALS

Bramwell's Fine 4-ply Acrylic
2 (2) x 500g cones in Bilberry (MY)

GARMENT WEIGHT

Finished garment in first size weighs 560g

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 102-107 [112-117] cm, 40-42 [44-46] in.
Actual size 115 [128] cm, 45 1/4 [50 1/2] in.
Length to shoulder 66.75 cm, 26 1/4 in.
Sleeve seam 50 cm, 19 3/4 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches (50 stitches on each bed) to 27 cm and 100 rows to 17.4 cm measured over pattern (stitch size setting approximately 5 1/2/5 1/2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

For the purpose of this pattern, only front bed needles are counted including the groups of non working position needles. I have included instructions for neck shaping but a "cut and sew" neck is the easiest way to shape the neck with this stitch pattern. If you are knitting this sweater for a man who is "cuddly" rather than lean, then a full needle welt might be kinder than the 2x1 welt. If you knit 31 rows of full needle rib at stitch size 4/4 you will have a 7 cm welt as in the diagram.

PATTERN

Set lock on N/AX, K 2 rows. Set lock on N/N, K 2 rows.

BACK

Handle down. Blue or orange strippers. Set up 53 [59] Ns at left and 54 [60] Ns at right of centre on each bed in WP. 107 [119] Ns on each bed. * Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2. K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 4/4 K 40 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 3 1/2/3 1/2. K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Push up one extra N at left on back bed. Arrange front bed Ns as in Diagram 2 *. Set RC at 000. Set stitch size to 5 1/2/5 1/2. Cont in patt. K 196 rows. Work measures 41 cm, 16 1/4 in. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end of next and every foll 3rd row until 83 [95] sts rem on front bed **. K 114 rows. RC shows 148. Place a marker at each side of centre 35 sts on front bed. Cast off loosely.

FRONT

Work as for back to **. K 58 rows. RC shows 92.

SHAPE NECK

Using a length of MY, cast off centre 11 sts. Transfer sts at left on to decker combs. Cont on rem sts for first side. Dec 1 st on each bed at neck edge on every 4th row until 24 [30] sts rem on front bed. K 8 rows. Cast off loosely.

Replace sts at left on to Ns and finish to correspond with first side reversing shapings.

SLEEVES

Handle down. Blue or orange strippers. Set up 26 Ns at left and 27 Ns at right of centre on each bed in WP. 53 Ns on each bed. Work as for back from * to *. Set RC at 000. Set stitch size to 5 1/2/5 1/2. Cont in patt. Shape sides by inc 1 st on each bed at each end of the next and every foll 12th row until there are 93 sts on front bed. K 19 rows. RC shows 248. Work measures 50 cm, 19 3/4 in. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end of next and every foll 3rd row until 69 sts rem on front bed. K 2 rows. RC shows 36. Cast off loosely.

NECKBAND

Handle down. Blue or orange strippers. Set up 119 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 12 rows. Set stitch size to 3 1/2/3 1/2, K 26 rows. Set stitch size to 4/4, K 2 rows. Push up all in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. Set stitch size to 5 1/2/5 1/2, K 2 rows. Set stitch size to 6/6, K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

MAKING UP

Join one shoulder seam. If you have not already used the Passap method for joining neckband, then pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MY, first on the right side, then on the wrong side. Join second shoulder and neckband seam. Set in sleeves, stretching slightly. Join side and sleeve seams. Fold neckband in half to inside and catch down.

DIAGRAM 1

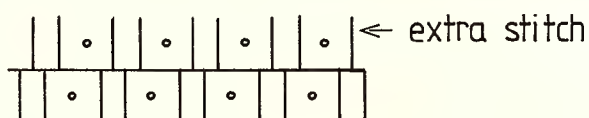
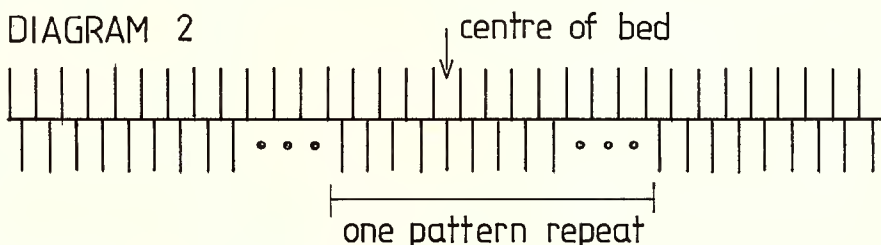
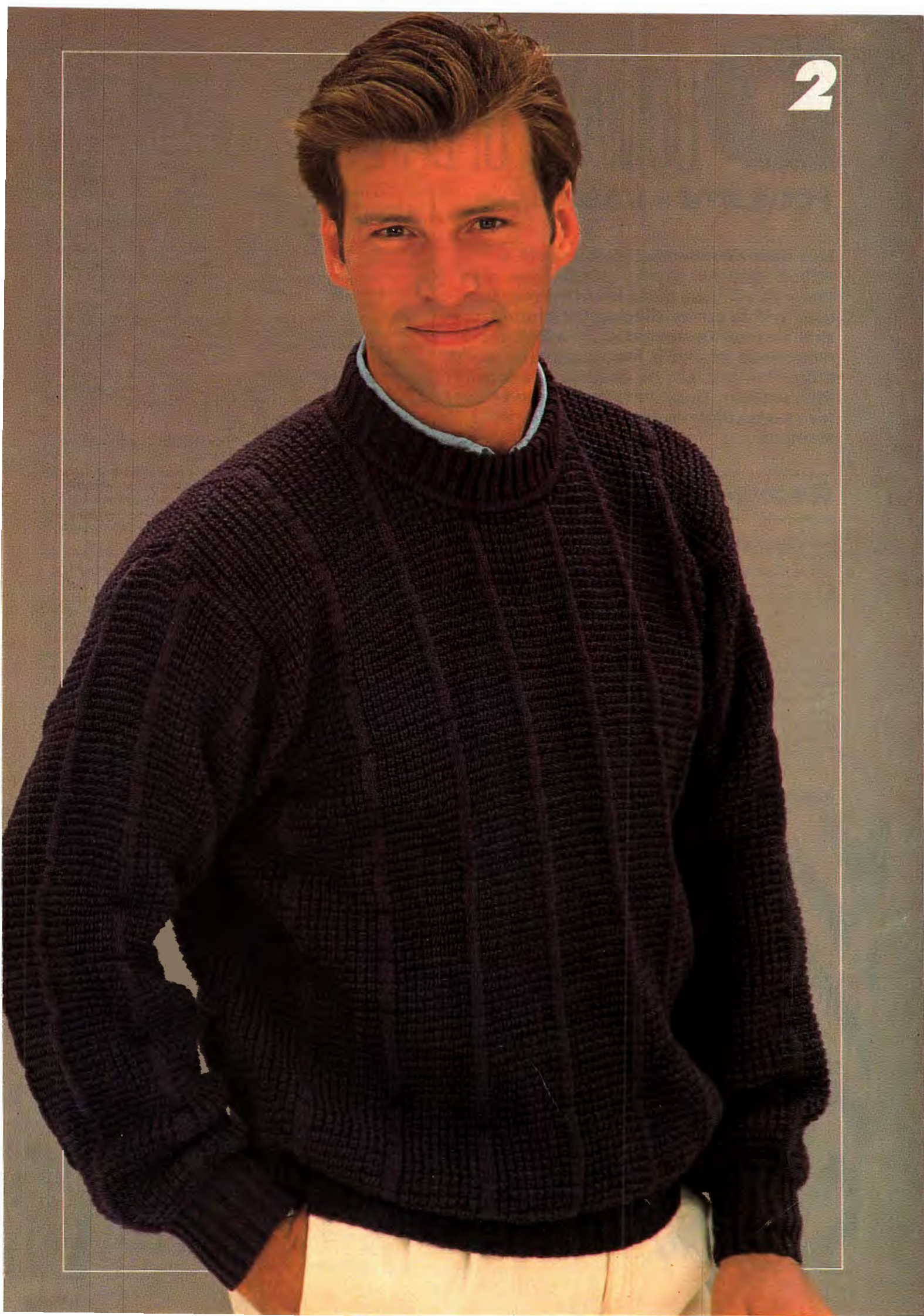


DIAGRAM 2



2



DUOMATIC UPDATE

POCKETS — PART 2

Last time we looked at pockets with a ribbed band and patch pockets. There are many more types of pockets that may be used within our knitting and this month we shall be making some that are a little more complex in structure. Not necessarily more difficult to knit, but the methods do take a little practice. Once perfected however, they give a beautiful result, so are well worth learning.

George le Warré

HORIZONTAL BANDLESS POCKETS

This is really very much the same as the ribbed band pocket, but is particularly suitable to double bed fabrics, where a smooth line and uninterrupted pattern is required.

Once again, I like to use the method of knitting the pockets first and hanging them on to decker combs, as this avoids fluffed yarns and gaping at the pocket opening edges, where the edge stitches become stretched if knitting the pocket while holding the garment stitches.

Cast on in K/K the required

number of stitches for the pocket. If you use an E6000, there is no need to switch on the console at this stage, the procedure is one row N/N, two rows CX/CX, one row N/N. Having made the cast on in main colour yarn, set the locks both to CX/CX, black strippers, handle up and stitch size for stocking stitch. Knit the required number of rows for the depth of the pocket, remembering that the row counter will need to show double the number, as two passes of the locks make one complete row in circular knitting.

Take the stitches from the front

bed on to a decker comb, close the comb and drop down between the beds. Take the stitches from the back bed on to a second decker comb and remove the work from the machine. Make as many pockets as you require before starting the main garment parts.

Knit the main garment part in your chosen stitch pattern, up to the point where the pocket is to be placed.

Transfer back bed stitches to the front bed for the width of the pocket in jacquard fabrics or front bed stitches to the back bed for tuck fabrics. This will ensure that the pocket is on the inside of the finished garment.

Open the beds. Hang stitches from one decker comb on to the back bed needles and stitches from the second decker comb on to the front bed needles. Close the beds, making sure that the pocket is hanging down between the beds properly.

One set of needles will now be carrying three stitches each. These are the stitches which you must cast off, using a long length of main colour yarn. Taking the end of the length of yarn after casting these stitches off, knit one row by hand across the opposite bed's pocket needles, fairly loosely. After this, take the end of the yarn to the opposite bed and hook it into the first full needle. Pull both ends of this yarn down between the beds.

Fill all the empty needles with purl loops from the hand knitted row, then continue knitting the garment part in pattern. When removed from the machine, tie the loose ends of the spare yarn together firmly, then sew in.

This method gives a very neat opening that does not sag or bag as badly as that made conventionally with needles holding whilst knitting the pocket. It is also simpler to do, because there is really no change made to the main knitting or patterning at the pocket opening point.

Of course ALL pockets will sag and bag if they are stuffed with all sorts of odds and ends in wear, no matter how they are knitted. So it is worth remembering that pockets are often a design or decorative feature in knitwear. The less they contain, the better they look!

HORIZONTAL POCKETS WITH A FLAP

These are much the same as the pocket above, but with a flap showing on the outside of the garment, which falls downwards, rather than just a plain opening.

Knit the pocket first as described above and remove from the machine, then knit the flap.

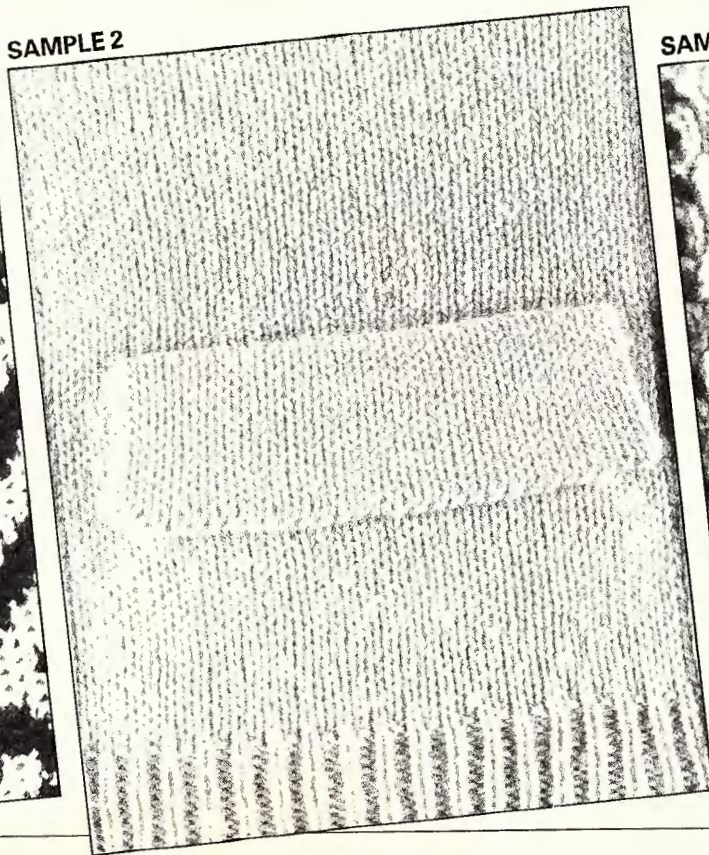
This may be made in circular knitting exactly as for the pocket, or in K/K rib, pattern, or what have you, the choice is yours. Probably the easiest are circular or K/K for the first attempt, so we will make the flap in circular for this sample.

Cast on the correct number of needles for the pocket width in K/K. Set the locks on CX/CX, black strippers, stitch size set to stocking stitch for the yarn used, handle up. Knit the number of rows required for the flap,

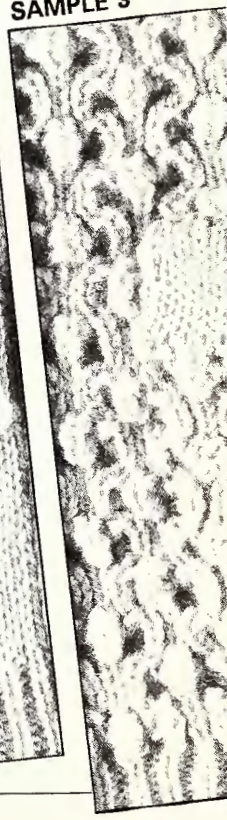
SAMPLE 1



SAMPLE 2



SAMPLE 3



remembering that the row counter will need to register twice this number to be correct.

Transfer all the front bed stitches to the back bed needles and knit one row with locks on N/GX. Take all the stitches on to a decker comb and remove from the machine.

Knit the garment part in pattern, up to the point where the pocket is to appear. Transfer the stitches for pocket width from the back bed to the front bed for jacquard fabrics, or from front bed to the back bed for tuck stitch patterns. Open beds. Hang pocket stitches from one decker comb on to these needles and stitches from the second decker comb on to the opposite bed needles. Cast off the stitches contained on the needles containing three stitches each, using a length of main colour yarn. Place the ends of this yarn into the hooks of the opposite bed needles at each end and pull the loose ends down between the beds.

Now hang the flap stitches from the decker comb on to the empty needles. Make sure that pocket and flap are hanging correctly between the beds and close the beds. Continue knitting in pattern. When removed from the machine, sew in the loose ends of the odd length of yarn. You have no sewing to do and a really neat and tidy flapped pocket without too much effort.

VERTICAL POCKETS WITHOUT BANDS

These are usually intended to be almost invisible. The actual placement of this type of pocket is much the same as for those above, but the pocket opening is vertical instead of horizontal.

Found more frequently in jackets and coats, rather than cardigans, if found in a heavier garment such as a coat, these pockets sometimes have a zip fastener added.

These pockets are really no more difficult to knit than the ones we have looked at so far, but do utilize different techniques.

Cast on for the main garment part and knit up to the point where the pocket is to commence. This is where we will now need to divide the work to make the vertical slit for the pocket opening which will involve partial knitting, with some needles holding stitches and not knitting. This is relatively simple on our Passap System machines, with the use and non-use of pushers.

If the garment is in stocking stitch, it is possibly easier to knit the whole garment on the back bed of both Duo 80 and E6000 machines. At the pocket commencement point, place a pusher in upper position under all the needles that are to knit and no pushers under needles that are not to knit. Set the back lock to BX and the front to GX. This will make needles knit if they have pushers and hold without knitting if they have no pushers. The problem that may arise is that the stitches on the holding needles may well become fluffed and spoiled by the passage of the black stripper wheels whilst knitting the other needles. To avoid this, we will use a technique called "knit-back", or "knit-down". Take a length of waste yarn, or a nylon ravel cord and knit each of these stitches by hand, taking each needle right down to non-working position as you do so. This will make very

long stitches on each needle in the waste cord, which will avoid the original stitches becoming fluffed. Some knitters also like to stick a narrow length of clear adhesive tape over the needle butts to prevent them rising up into work, but this is not absolutely necessary. Make a note of the row counter number at this point, then knit the length of the pocket opening over the working needles in your main colour yarn.

Now place the pushers that were in the upper position, into lower position and those that were in lower position, into upper position. Remove the waste length of yarn from the held stitches by pulling on one end. As you do this, the stitches will slip back on to their original needles.

Use a second length of waste yarn, or the ravel cord, to use the knit-back technique on the needles that now have pushers in lower position. We are now going to knit the second side of the pocket opening. Make a new note of the current row counter number, before turning it back to the number previously noted.

Hold down a length of the knitting yarn between the beds and knit the second side of the pocket opening without changing lock settings. Knit to the second row count number noted.

Pull out the waste yarn so that the stitches held slip back on to their original needles. Now both sides of the pocket slip opening are the same size. Set the back lock to N, the front to GX. Place all pushers back within the blocking rail and continue to knit the garment part.

It has to be said that in stocking stitch, this type of opening is not

particularly satisfactory, unless a band is applied to the edges of the opening, as they will tend to curl inwards without some sort of stabilising band. But making a sample in this way will at least be good practice with the techniques involved.

Having made the opening, what about the pocket itself?

Making a shaped pocket for this type of opening can be quite complicated. So the method I use is one that is simple, quick and easy.

Make a single bed cast on over the required number of needles to give a good pocket width and knit twice the number of rows in stocking stitch that were knitted for the pocket opening, then cast off.

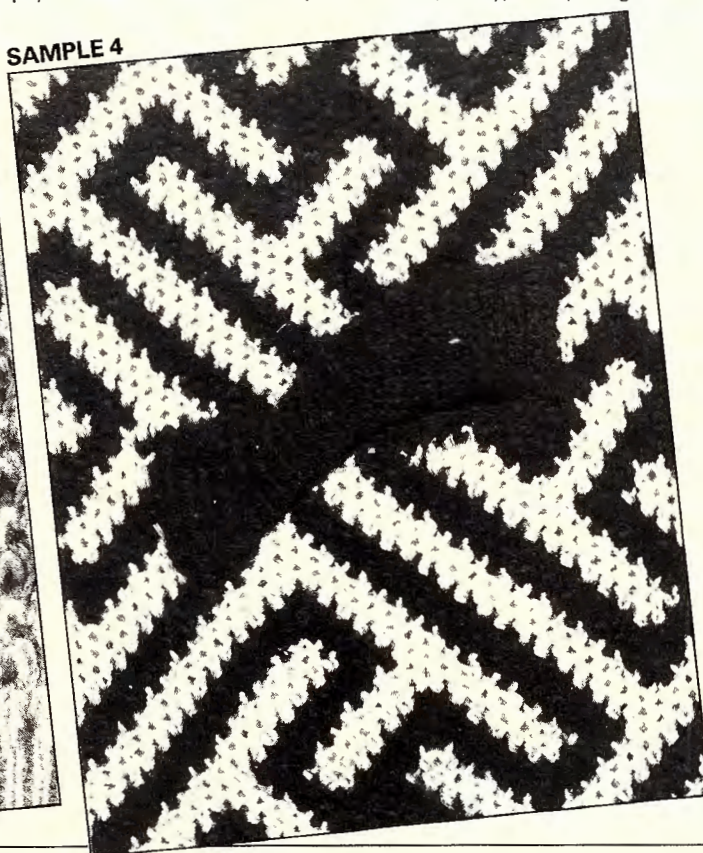
Sew this patch to the inside of the garment, purl sides facing, with slip stitch and matching the top of the patch to the top of the opening, with the side of the patch matching the outside edge of the opening. Sew the top of the patch to the garment inside first. Now sew the patch to the outside pocket opening edge and continue sewing to the inside of the garment below the opening, then along the bottom edge and up the other side, back to the top. Make sure that your stitches do not show through on to the right side of the garment. This gives a good deep pocket that will not pull the garment out of shape in use.

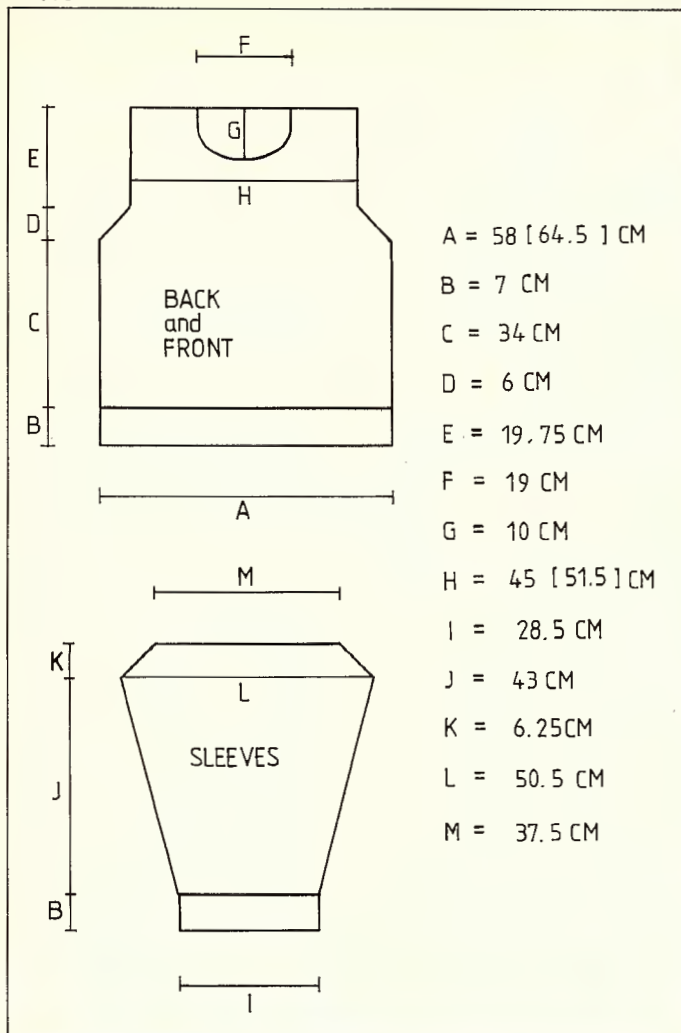
Making this type of pocket in patterned fabrics is really no more difficult than in stocking stitch, as all the techniques involved are the same. The difference lies in that when taking stitches into hold, using the knit back technique for double bed work, you will need to take the yarn back and forth from needles on both beds as you go. You may also like to use the adhesive tape here too, to make doubly sure of the needles. The pushers for the holding needles must be completely removed to within the blocking rail for all patterned work, or they will come back into work with patterning changes. In addition to noting the row counter number at the start of the opening, you will need to note the row count number shown on the E6000 console display, or the Deco card number depending on your machine.

Having knitted the first side, place these needles into hold with knit-back and remove their pushers. Place pushers into working position on both beds. Arrange in correct order on the back bed if you are using arrow keys for this pattern. For Duo 80 users, turn the Deco card back to the noted number, and take the Deco across the beds set to 0. E6000 users reset the console pattern row by pressing key C and entering the noted number at the appropriate point. Turn the manual row counter back to the noted row on both machines.

Now knit the second half of the opening. At the completion of

SAMPLE 4





DUOMATIC UPDATE *continued*



SAMPLE 5



SAMPLE 6

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this, remove the waste yarn to slip the holding stitches back onto their original needles. Bring pushers into work for all needles on both beds. Arrange in order on the back bed if using arrow keys. Duo 80 users set Deco to 0 and take across the beds without the locks, then reconnect and set back to original number. Continue knitting.

The patch for inside is made and attached in exactly the same way as described previously, but, for jacquard garments, it is often nice to have this made in the same pattern and fabric.

VERTICAL POCKETS WITH A BAND

Made in exactly the same way as those above, but with a band or trim. The band may be of ribbed fabric, stocking stitch, or any stitch type required to fit in with the design, or sometimes even leather or purchased fabric.

To make a simple ribbed band for a vertical pocket, hold the pocket opening against the front bed needles to ascertain the number of needles required for

the band.

Cast on in 1x1 rib over this number of needles, using either yarn of the main colour or a contrast. Knit the required number of rows, about ten to twenty rows is usual. Transfer all the front bed stitches to the back bed empty needles and knit one row on stocking stitch size. Using black strippers and waste yarn knit several rows, then release from the machine.

Back stitch the band to the opening stitch by stitch, unravelling waste yarn as you go. Slip stitch the band edges into position.

Pockets may of course be placed at any position within a garment, but bear in mind that they should be easily accessible and not too bulky in construction so as to spoil the line of the garment. All of the pocket types we look at with these articles are possible in all stitch types. Next time we will be looking at pockets with oblique openings, pockets in seams and invisible inside pockets.

Until then, best wishes.

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CHOOSING THE FIRST MACHINE

Shirley Cowling

Knitting has always been good for a laugh! When Les Dawson wants to jibe at his mother-in-law, it's often because she's knitting. When Victoria Wood is sarcastic at the expense of her less intellectually endowed sisters, then knitting is one of the few things of which they are capable. Even descriptions of the excesses of the French Revolution give us the humorous twist of the Citoyennes, sporting their tricolour cockades, revelling in the heads falling into the baskets, but never wasting a moment in their 'trivial' occupation of knitting.

Yes! It's a joke! — but only to the uninitiated. Those of us who have learned the gentle craft of transforming a thread into fabric — whether by two needles or two hundred — know that for us, as for hundreds of generations before us, knitting gives us the chance to expand the creativity within us in an utterly practical way. Our artefacts may not delight future

generations by being hung in the Tate Gallery, but keeping the present generation warm and decent is an achievable and deeply satisfying goal.

Our enthusiasm for our craft is frequently infectious. Basic skills with two needles are usually passed from one individual to another. I vividly remember being taught to knit at my grandmother's knee and have myself given many young children their first lesson in the rhythm of "in, round, through, off". Even more I have delighted in helping 'Learner' drivers with their first knitting machines. But I have often been surprised at the way they have acquired their machines and at the lack of research they have put in before parting with their money. "My neighbour was moving and wanted to get rid of her machine" seems to be one of the least good reasons for buying and "It was only £50, £60 or £70" is only slightly better.

Let us imagine that your best friend has caught the knitting bug from you and that she has asked you to help her choose a machine. Obviously you are partly responsible for all the new problems and delights that will be crowding into her life, so you need to help her make a mature decision. You do not want to help her buy a machine that she will be regretting in six months time – one that involves her in more expense as she rights the wrongs of the ill-bought first purchase.

What are the questions we need to ask when we set about choosing that so important first machine? Firstly, we need to know what sort of garments she intends to make. Does she love her two needles and still intend to use them for thicker yarns, but wants to speed up her knitting for the finer yarns? If so, we know that we should be looking at standard gauge machines. Does she love her two needles and has she won herself a group of customers who love her intarsia designs in mohair and she just wants to speed up the process? Then perhaps a second-hand non-punchcard Chunky could be bought for her quite cheaply. Motives are not always so clear cut as these, but some attempt should be made at expressing them in order to assess your friend's needs.

The next question you need to ask is "How much money is available?" I have found that very many people are cagey about this and fail to give an honest answer – but if it is your best friend you are helping, you ought to be able to get somewhere near the truth. One of the services I offer is to invite a potential knitter to my workroom and spend several happy hours with her showing off my various machines and giving her approximate prices, both second-hand and new, backed up by the "For Sale" columns in the magazines.

Of course a comprehensive introduction to machinery may well give her mental indigestion. She then needs to go away to think a little and discuss with her partner and/or her Bank Manager how much money she can invest. A second-hand machine can sometimes be bought for as little as £50. In fact it's not at all a bad idea to start with a basic machine and find out whether you actually like machine knitting before you spend too much. If you decide "No", then you can still sell on the machine without losing any money. If you decide "Yes", then you can achieve wonders on a basic or push-button machine and progress to something more complex when you have earned enough to do so. What a challenge!

For those who can start with a larger, or even a much larger expenditure, it must still be right

to look at as many machines as possible before deciding. People can start with little expenditure or great and be equally happy with their purchases. I have recently started two knitters very cheaply – one for £50 on an old basic Chunky machine, one for £70 on an early punchcard model. Two other knitters have just started on their top-of-the-range models – one on the latest Japanese electronic wizard with ribber, the other on the electronic duomatic. All four are happy with their purchases and are making jumpers that please them. They are reaching ahead to try to achieve better finishes and to learn more techniques. So they are all getting what they wanted from their knitting – an absorbing interest which gives unlimited scope.

In essence I think the best advice for your friend is "Buy the best you can afford when you've really had a look at it and tried lots of different machines". How can you actually manage to try machines? No, I don't mean going to the local one-franchise dealer and letting him demonstrate to you the wonderful stitches that his latest model will do, while you stand admiringly watching him and never even get your gloves off! His angle will be that of a salesman – but you want to know what real knitters think of the different machines. You need to ask your knitting friends and acquaintances to let you have a go. The local knitting club will probably yield a good crop of devotees of the various makes. Their second favourite hobby will be showing off their 'baby' and the wonderful things it can do and if you ask very nicely, they'll let you push the carriage to and fro so that you can get the feel of the different makes and so find the one that you prefer. If your friend follows this advice she should be able to find her way through the forest of different makes and prices and find herself a machine she can truly love.

Most modern machines can do all the same types of stitches – slip, tuck, Fair Isle and weaving. But you might like to suggest to your friend that she looks particularly carefully at the way lace fabrics are now made on knitting machines – as this is an area where there are substantial differences between the makes. The two-carriage machines have been with us for a long time now and although they make superb lace they are labour intensive, often requiring a large number of passes with the carriage that transfers stitches before a single stitch is knitted with the yarn carriage. When your friend sees the lace that can be made with the clever one-action lace carriage, that may be just the trigger she needs to help her make that vital decision.

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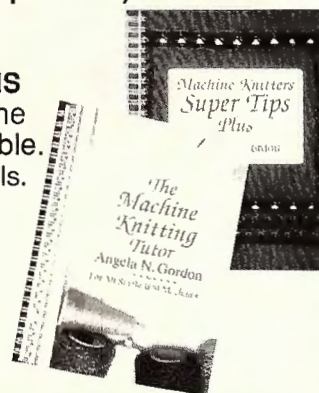
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3



GUEST SPOT

ANDRU KNITWEAR AND BROCKWELL YARNS

This month's Guest Spot sees the combination of a super designer with a great yarn company, Andru Knitwear and Brockwell Yarns.

Andru Knitwear was created in 1982 by Mrs Andru Chapman, a one person design, manufacturing and marketing company aiming at one-off ready made originals.

In September 1982, a first time trip to New York as a participant in a British Trade Show, made Andru realise that she could push her horizons further. Once back home, she moved in to larger premises, took on a small work force and with subsequent shows at the New York Pret, this diversification looked promising.

The new string to the bow, as it were, included mail order of not just ready made designs but of designer kits as well. Having proved themselves very popular, the kits are sold at prices up to a third less than those of the ready-made garments and when ordering either ready made garments or kits, customers know that all the designs are exclusive.

Andru brings out two collections of ready-made designs a year and can be seen at many knitting and craft exhibitions where she is happy to talk about her work whilst selling both the kits and designs. For further information about both, you can write to Andru Knitwear, Low Cross Street, Brampton, Cumbria CA8 1NP.

The one thing that Andru tries to maintain at all times is the use of natural fibres. Her designs are created in yarns such as mohair, cotton, angora or silk. The beauty of Andru's designs is that, although they are knitted with luxurious yarns the patterns themselves are very simple, relying on the clever combination of simple stitches and textures to produce feminine and elegant designs.

Because of Andru's use of natural yarns, it was a natural choice that, for this suit, she would turn to Brockwell Yarns, a

company known for its spinning of natural fibres. Happily, in spite of the current "hard times", Brockwell Yarns are weathering the storm and are still spinning for the smaller customer as well as the large one.

Stuart Andrews is the man at the helm and with his small workforce he can offer his customers a unique mail order service with yarns that include a range of both plain and mercerised cotton in 60 shades. Add to this botany, pure wool Aran, lambswool and more and you have a unique British company still spinning its own yarns and often offering them scoured and dyed as well. This is something that most companies cannot do themselves, either having to import from abroad or purchase ready dyed/spun yarn.

One of Brockwell's products is Sansolaine, developed by Stuart, used by major companies and now available to the home knitter as a first wash for pure wool. It is ideal for oiled-on-cone yarns which, when washed in Sansolaine, retain some of their natural lanolin rather than losing it all, as can happen with detergents.

Brockwell Yarns can offer their customers a quality that they believe is probably the best natural yarn in the country. For further details please send an SAE to Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ, or for a shade card please send £1.50 refundable against the first order, to the same address.

The skills of these two companies have been combined to produce an elegant suit. The Fair Isle jacket is worn with a plain ribbed skirt which is short and neat in a silky cotton yarn.

3 TWO PIECE SUIT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber.

MATERIALS

JACKET

Brockwell's 2-ply Mercerised

400 [425, 450, 475]g

Brockwell's Slub

265 [275, 285, 295]g

9 buttons

Shoulder pads (optional)

SKIRT

Brockwell's 4-ply Mercerised

400 [450, 500, 550]g

Elastic to fit waist

GARMENT WEIGHT

Finished garment in second size weighs: jacket 595g, skirt 435g

The fibre content of these yarns is 100% Cotton. For further information about this yarn, please write to Brockwell Yarns, Stansfield Mill, Triangle, West Yorkshire HX6 3LZ.

YARN THICKNESS

Two strands of 2-ply Mercerised knitted together, or one strand of 2-ply Mercerised knitted together with one strand of Slub is medium weight and knits as four ply.

MEASUREMENTS

JACKET

To fit bust 86 [91, 96, 101] cm, 34 [36, 38, 40] in.

Actual size 95 [105, 116, 127] cm, 37½ [41¼, 45¼, 50] in

Length to shoulder 65.5 cm, 25¾ in

Sleeve seam 40 cm, 15¾ in

SKIRT

To fit hips 91 [96, 101, 107] cm, 36 [38, 40, 42] in.

Actual size 102 [107, 111, 116] cm, 40¼ [42¼, 43¼, 45¼] in

Knitted length 67 cm, 26½ in (adjustable)

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch using one strand of MC and one strand of A together (tension dial setting approximately 7)

34 stitches and 44 rows to 10 cm, 4 in measured over 8x2 rib using B on MT-2/MT-2 (tension dial setting approximately 5/5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of Jacket. Punch cards, as shown, before starting to knit. Use a separate ball of yarn for each single motif on back of Jacket

TUCK STITCH PATTERN

Set machine to tuck in one direction only (reverse direction for right front).

JACKET

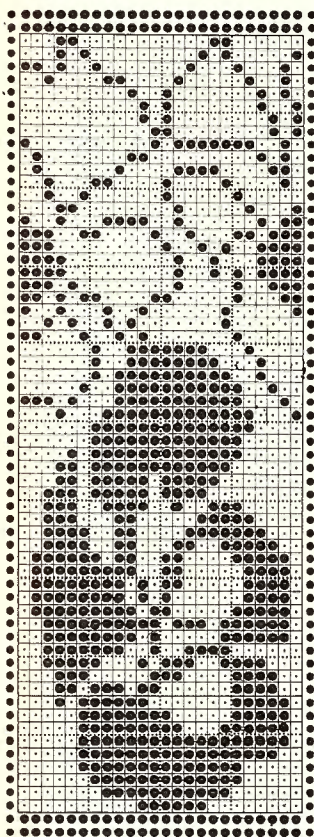
BACK

Push 72 [80, 88, 96] Ns at left and right of centre 0 to WP. 144 [160,

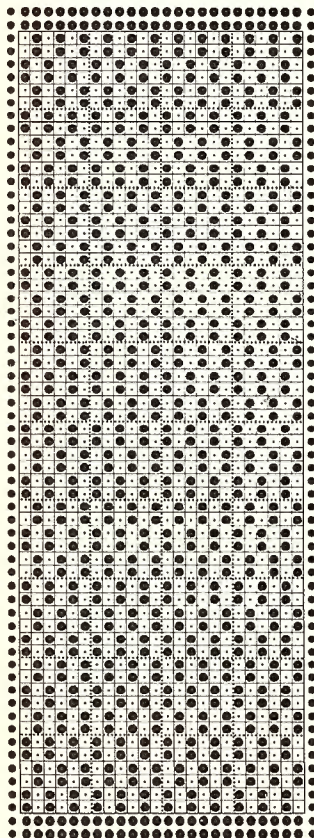
176, 192] Ns. Using two strands of MC tog, cast on by hand. * Set RC at 000. Using MT-1, K 20 rows. Make a hem by placing loops from cast on edge on to corresponding Ns *. Set RC at

000. Using MT and one strand of MC and one strand of A tog, K 1 row. Insert punchcard 1 and lock on first row for single motifs over sts 37 to 70 inclusive at left and right of centre 0. K 1 row. Release card and cont in single motif Fair Isle with one strand of MC and one strand of A tog in feeder 1/A

PUNCHCARD 1



PUNCHCARD 2



and two strands of MC tog in feeder 2/B, K 240 rows. RC shows 242. Remove card.

SHAPE NECK

Using two lengths of MC tog, cast off centre 30 [30, 36, 44] sts. Push 57 [65, 70, 74] Ns at left to HP and cont on rem sts for first side. Insert punchcard 2 and lock on first row. Cont in st st and two strands of MC tog, K 1 row. Release card and cont in tuck st. Dec 1 st at neck edge of every row until 44 [52, 56, 60] sts rem. K 1 [1, 0, 0] row. Cast off loosely. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

LEFT FRONT

Push 48 [56, 64, 72] Ns at left and 25 Ns at right of centre 0 to WP. 73 [81, 89, 97] Ns. With carriage at right and using two strands of MC tog, cast on by hand. Work as for back from * to *. Set RC at 000. Using MT and one strand of MC and one strand of A tog, K 1 row. Insert punchcard 1 and lock on first row for single motif over sts 13 to 36 inclusive at left of centre 0. K 1 row. Release card and cont in single motif Fair Isle with one strand of MC and one strand of A tog in feeder 1/A and two strands of MC tog in feeder 2/B, K 148 rows. RC shows 150.

SHAPE FRONT EDGE

Dec 1 st at right edge of next and every foll 4th row until 52 [60, 80, 93] sts rem, then on every foll 3rd row until 49 [57, 61, 67] sts rem. K 2 [2, 2, 1] rows. RC shows 242. Remove card. Insert punchcard 2 and lock on first row. Cont in st st and two strands of MC tog, dec 1 st at right edge of next row. Release card and cont in tuck st. Dec 1 st at right edge on every foll 3rd [3rd, 3rd, alt] row until 44 [52, 56, 60] sts rem. K 2 rows. Cast off loosely.

RIGHT FRONT

Work as for left front reversing shapings by reading left for right and right for left.

SLEEVES

Push 85 [93, 93, 100] Ns at left and right of centre 0 to WP. 170 [186, 186, 200] Ns. Using one strand of MC and one strand of A tog, cast on by hand. Set RC at 000. Using MT, K 1 row. Insert punchcard 1 upside down and lock on first row for single motif over centre 24 sts. K 1 row. Release card and cont in single motif Fair Isle with one strand of MC and one strand of A tog in feeder 1/A and two strands of MC tog in feeder 2/B. Shape sides by dec 1 st at each end of next and every foll 3rd row until 122 [138, 138, 152] sts rem, then on every foll 4th row until 112 [128, 128, 142] sts rem. K 36 rows. RC shows 128 and work measures 32 cm, 12½ in. Using WY, K a few rows in st st and release from machine.

CUFFS

With ribber in position and carriage at right, set machine for 1×1 rib. Using two strands of MC tog, cast on 57 [65, 65, 71] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 50 rows. Transfer sts for st st. With P side facing, replace 112 [128, 128, 142] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

FRONT BORDER

With ribber in position and carriage at right, set machine for 1×1 rib. Using two strands of MC tog, cast on 11 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 2 rows. * Counting from the right edge, make a double eyelet buttonhole over 5th and 6th Ns. K 18 rows. Rep from * 8 times more. Knit until long enough to go along right front edge, around back neck and along

left front edge when slightly stretched. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press carefully, especially edges.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams. Sew front border into position. Sew on buttons. Sew in shoulder pads if required.

SKIRT

BACK AND FRONT ALIKE

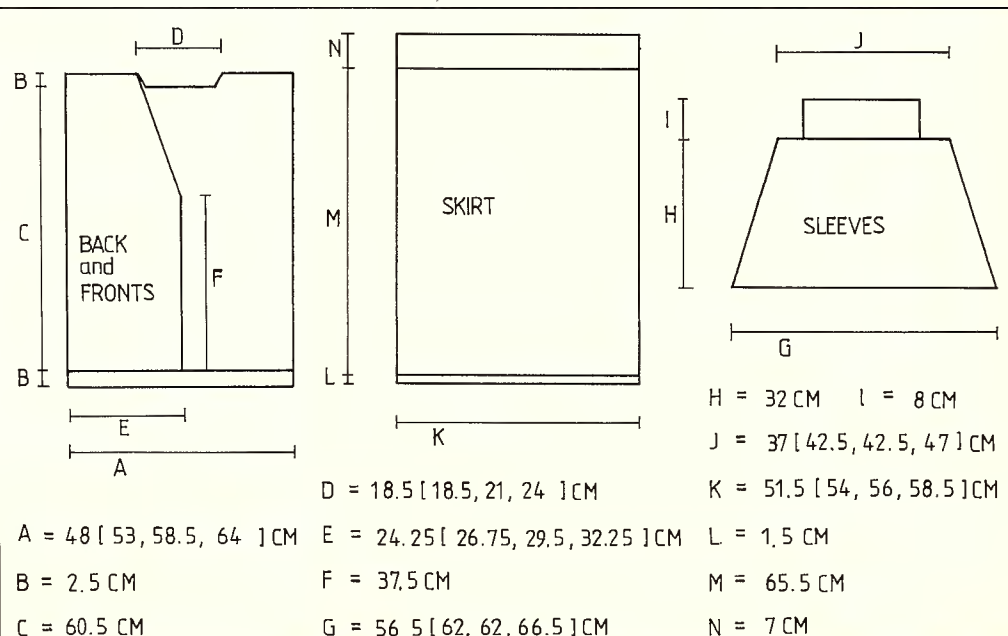
With ribber in position and carriage at right, set machine for 2×2 rib. Push 176 [184, 192, 200] Ns on each bed to WP. Arrange Ns for 2×2 rib. Using B, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 6 rows. Transfer sts for 8×2 rib. Set RC at 000. Using MT-2/MT-2, K 290 rows (adjust length at this stage if desired). Transfer sts for 2×2 rib. K 34 rows. Cast off.

PRESSING

With wrong side facing, pin out both pieces to measurements given. Press lightly, particularly edges.

MAKING UP

Join side seams. Fold waistband in half to inside and catch down, leaving an opening for elastic. Insert elastic and join ends. Close opening.



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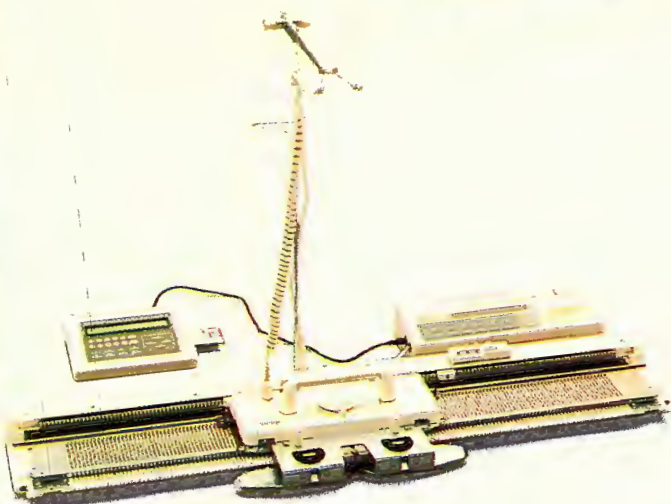
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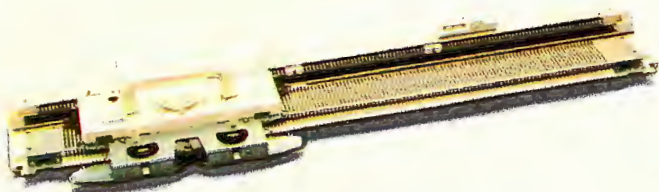
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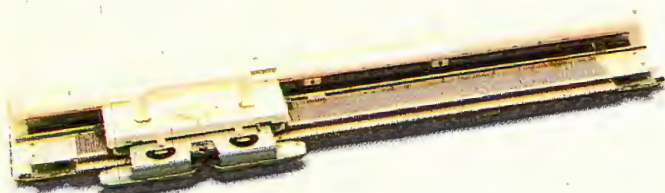
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SIMPLY SILVER



This month I'm writing about programming the Design Controller for multi-coloured jacquard (known in earlier manuals as "several-colours-in-a-row") and combining that programme with the programme for a pattern larger than one mylar sheet.

Liz Norton

"Jacquard" can be a confusing word. In machine knitting language, it is usually used as a shortening of "double jacquard", which means two-colour patterns using the ribber and double-bed colour changer. However, jacquard can simply mean "coloured patterns", single- or double-bed. Machine knitters tend to call two-colour single-bed patterns "Fair Isle", though strictly Fair Isle should only be used for patterns originating from the island of Fair Isle. I mention this because the multi-coloured jacquard programme can be used for single- or double-bed knitting. However, there are certain practical limitations when using it for single-bed knitting – just as there are for ordinary two-coloured single-bed jacquard or Fair Isle. I'll look at the practicalities of knitting these patterns later. Let's concentrate on the programming first.

If you don't do a lot of designing for yourself, you may feel this programme won't be of great use to you, as there are very few multi-coloured jacquard patterns published.

However, take a fresh look at your basic pack. A lot of these patterns could be adapted for three or four colours. To illustrate this article, I'm adapting pattern 4-27 from the EC1 basic pack (Fig 1).

This can be knitted as two-colour Fair Isle, but it also lends itself to three-colour knitting as well. You have a cross on a background of what I call a 1×1 pattern. That is, with alternating stitches of background and pattern. For three-colour work, the cross can be one colour, the filled-in squares of the 1×1 area the second colour and the background the third colour.

- Pattern 4-27 from EC1 basic pack knitted in three colours and programmed using the Design Controller. The pattern is reproduced by kind permission of Silver Knitting Machines Ltd.

Each colour has to be marked out on a separate area of the mylar sheet. Fig 2 shows this. Mylar sheet 1 shows the cross, mylar sheet 2 the marked squares in the 1x1 area. Mylar sheet 3 is a blank sheet exactly the same length (and width) as sheets 1 and 2. Each sheet must be exactly the same length and width.

The instruction columns are used to programme the colour changes. The first three columns of the instruction column (reading from the left) each have a value. The first is 1, the second 2 (straightforward so far), and the third column has a value of 4. So to indicate colour 1, fill in the first column, to indicate colour 2 fill in the second. To indicate colour 3, fill in the first and second columns (1+2=3). Colour 4 would be indicated by filling in the third column (value 4), and colour 5 would be indicated by filling in the first and third columns (1+4=5), and so on. You can use various combinations to indicate all numbers from 1 to 7 as shown in the manual. However, Silver Reed tell me that it's recommended that you do not use more than five colours in one row.

By the way, filling in the instruction columns only gives numbers with the multi-coloured jacquard programme. With the other programmes you get symbols.

Now to read in the mylar sheets. All the programmes start with the same basic programme. That is, you tell the Design Controller the number of rows and stitches to be read (see last month's article). So key in R 50 F4 48; however don't press "=" now. We still have to tell the Design Controller that this time we want to knit in three colours. Key in F3 and J for jacquard is displayed. Now key in the number of mylar sheets (or parts of mylar sheets) to be used - 3 in this case. NOTICE THAT I SAY "KEY IN THE NUMBER OF MYLAR SHEETS", NOT THE NUMBER OF COLOURS. Sometimes you programme two colours on one mylar sheet. You can only do this if the colours appear in separate areas of the pattern, that is if they never both appear on the same row. There is an example of this in the manual. If you did this you would have more colours than mylar sheets. IT'S THE NUMBER OF MYLAR SHEETS THAT YOU KEY IN.

Having done this, key in "=" to tell the Design Controller the programme is complete. The Design Controller will display "50 RS SET", meaning "prepare the mylar sheet to be read" and confirming that it is 50 rows long.

The procedure for reading the mylar sheet is the same for any programme. Turn on the inspection light, line up the mylar sheet on row one and turn off the inspection light. For this programme you have more than one mylar sheet. They are read in numerical order. So this time line

up mylar sheet 1. After turning off the inspection light, press "=" to tell the Design Controller that the mylar sheet is ready and the mylar sheet will be scanned.

Instead of "COMPLETED" and "OK" showing when the card has been scanned, "50 RS SET" will be displayed. This tells you that more reading is to be done. Using the inspection light as before, line up mylar sheet 2 on row 1. After turning off the inspection light, key in "=" to tell the Design Controller that you've carried out its instructions and the second card will be scanned. When that's done, the Design Controller will again tell you to set 50 rows. This time it's the blank sheet. Set this exactly as you did the two earlier sheets and press "=" this time when the scanning is finished "COMPLETED" will flash up, followed by "OK".

The Design Controller will continue to tell you to set however many rows are needed, until ALL the mylar sheets have been scanned. Only then will it flash "COMPLETED" followed by "OK".

When feeding in the mylar sheets, the blank background sheet must be the last to be scanned. The Design Controller isn't able to analyse the pattern correctly if you feed in the background colour in any other order. Notice too that all the mylar sheets must be the same length. If a colour doesn't appear on the first two rows, say, then the mylar sheet will start with two blank rows.

Now let's look at how you knit your multi-coloured pattern. First, key in "Knit" and "=" and look at how the pattern is displayed. It won't look anything like your original pattern. Each row of the original pattern is now programmed as three rows. Row 1 shows the stitches to be knitted in colour 1, row 2 the stitches to be knitted in colour 2 and row 3 the background stitches.

The carriage is set to slip. The number one left hand light must be on. One colour at a time is threaded into feeder A. The colour is then changed on every row, so you knit one row colour 1, one row colour 2, and one row colour 3. After knitting three rows you've completed one row of the basic pattern.

I've suggested here changing colour every row. This of course is tedious and it's really only possible if you've used an odd number of mylar sheets. If you've used an even number, you'll also have to break the yarn at the end of every row.

It's much easier to use the double length button and only change colours every two rows. You can also use the colour changer then. The double-length button must be pressed when the carriage is at the left. The pattern will then move on every two rows on the right-to-left row and the first row of every pair of rows will be knitted on the left-to-right row.

Fig.1. Pattern 4-27

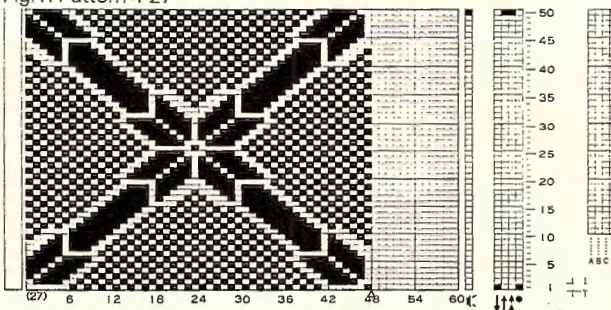
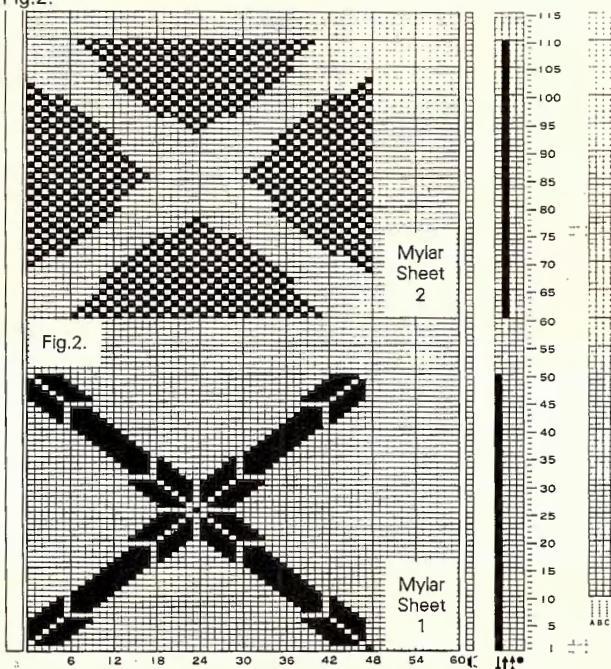


Fig.2.



Mylar Sheet 3

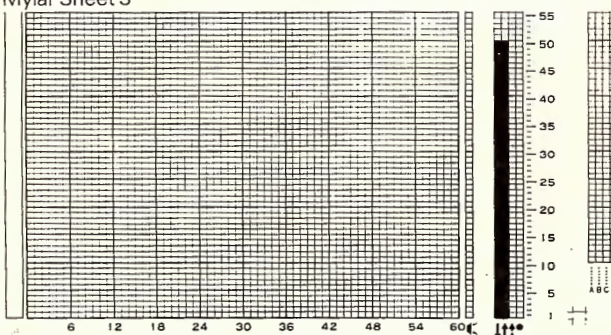
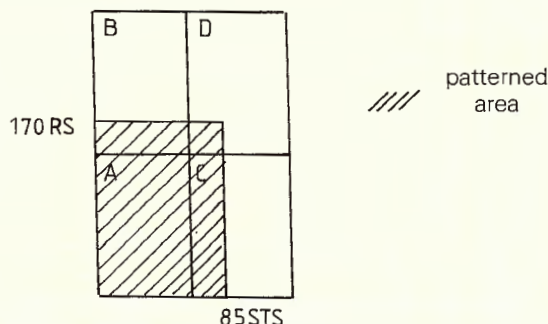


Fig.3.



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SIMPLY SILVER continued

This will synchronise with using the colour changer which is of course at the left.

Now, do you knit with the ribber or without? You can knit multi-coloured jacquard (or Fair Isle) on the main bed alone. You will of course have more floats than usual. If you have a small pattern where all the floats are short this could result in a nice warm fabric. If some of the floats are long, as they are in the example I've used, the result could be unmanageable. Double-bed (that is knitting with the ribber) would be better in this case.

This is very like knitting double jacquard, the colour is changed every two rows and the main carriage is set to slip, but you don't use the double jacquard button. (The Design Controller has already been programmed for jacquard). As with the single-bed version, you do have to use the double-length switch and the number one left-hand light must be on of course. Use a fine yarn (maximum 2-ply, or double knit on a Chunky). The ribber will knit every needle on every row. So after six rows you've knitted two rows on the main bed and six on the ribber.

The RJ1 ribber carriage with the birds-eye setting will give three rows on the ribber for every two on the main bed. This carriage is particularly useful if you want to use more than three colours in a row.

Finally, if you press "=" on the Design Controller when the pattern is displayed, the display will change and indicate the colour to be used instead. I've had puzzled knitters thinking their Design Controller has gone wrong when it tells them to knit a colour which they know doesn't appear in the area of the pattern they are knitting. If you return to the pattern display you'll find that every colour always has its row. If a colour isn't required in that area of the pattern, there will be a blank row on the Design Controller for that colour. You still have to knit that row (or if you're using the double-length button, two rows). If you're knitting single-bed, you'll just do two free passes. If you're using the ribber, the ribber will knit on its own.

One of the questions I've received about the Design Controller is "Can the programme for multi-coloured jacquard be combined with the programme for a pattern larger than one mylar

sheet?" The answer is "yes, it can". Fig 3 shows a plan for a pattern larger than one mylar sheet. When you're only using one or two colours, the pattern is fed in in the order ABCD. If the pattern has three colours or more in it then, just as on a one-mylar-sheet pattern, each colour has to be drawn out on a separate mylar sheet. So for a three-colour pattern, there will be three mylar sheets for each sheet of the original pattern. (The third sheet for the background is blank of course). We'll call these A1, A2, A3, B1, B2, B3, and so on up to D3.

Now when you programme the Design Controller, you start as usual by keying in the number of rows and stitches, so "R 170 F4 85", now F3 for multi-coloured jacquard and 3 for three mylar sheets. Although in total we are using 12 mylar sheets, you key in the number of mylar sheets that make up one area of the pattern. We have three As, three Bs, etc, so it's 3 in this case.

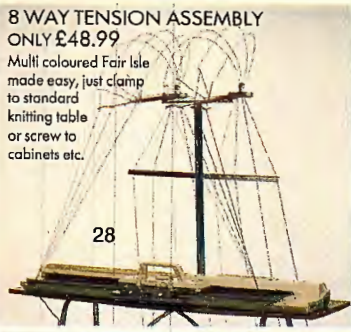
When reading the mylar sheets, all the As are read first in the order A1, A2, A3, then all the Bs and so on. The Design Controller helps by telling you the number of rows to be scanned at each stage. So it will display 150 RS SET three times in succession (for mylar sheets A1, A2, A3), then 20 RS SET three times (for B1, B2, B3), then 150 RS SET three times (for C1, C2, C3), and so on. When finally D3 has been scanned, "COMPLETED" will flash up, followed by "OK".

You only need to fill in the instruction columns for colour on the mylar sheets making up the right edge of the pattern - C1, C2, C3, D1, D2 and D3 in this case.

I said above that you're using a total of 12 mylar sheets, and you will have to feed in 12. You may feel this is going to be an expensive exercise. However, as the third sheet is blank in each case, you only need one of these. So you'd only need nine mylar sheets including a blank one. The blank one gets fed in four times, once as A3, once as B3 and so on.

In the example given, where the B and D sheets only have 20 rows of pattern on them, you could mark out B1, B2, D1 and D2 on the same mylar sheet (in different areas of course). So this could reduce the number of actual sheets required to six. You'll need to keep a clear head both when drawing them and when reading in the pattern though!

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4 SWEATER WITH CROSS-OVER NECKLINE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin's Milan:
1 x 200 [200, 250, 250]g cone in Navy (MC).

Nina Miklin's Roma:
1 x 150 [150, 150, 150]g cone in Navy (C).

Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 250g.

The fibre content of Milan is 80% Super Kid Mohair, 20% Other Fibres, and Roma is 100% Pure Lambswool. For further information about these yarns, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Malda Vale, London W9 1HU.

YARN THICKNESS

Roma is fine weight and knits as two ply. Milan is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 91 [106, 120, 134] cm, 35¾ [41¾, 47¼, 52¾] in.

Length to shoulder 58 [61, 64.5, 66.5] cm, 22¾ [24, 25½, 26¼] in.

Sleeve seam 44.5 [46.5, 50, 50] cm, 17½ [18¼, 19¾, 19¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch using 1 strand of each yarn together (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Use 1 strand of each yarn together throughout, except for front bands which use 1 strand of MC.

When using 2 strands together, put them through the same yarn tension unit and yarn feeder.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 60 [70, 79, 90] Ns at left and 59 [70, 79, 89] Ns at right of centre 0 to WP. 119 [140, 158, 179] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using 1 strand of MC and 1 strand of C tog, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 2x2 rib knitting. Set RC at 000. Using MT-6/MT-6, K 34 rows. Transfer sts for st st.

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

120 [140, 160, 180] sts. Set RC at 000. Using MT, K 19 [21, 21, 25] rows *. Shape sides by inc 1 st at each end of next and every foll 20th [22nd, 22nd, 26th] row until there are 130 [150, 170, 190] sts. K 14 [10, 20, 8] rows. RC shows 114 [120, 130, 138] and work measures 35 [36.5, 39, 41] cm, 13¾ [14½, 15½, 16¼] in.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end of next and foll alt row, K 3 rows. Dec 1 st at each end of next row. 114 [134, 154, 174] sts. K 47 [53, 57, 57] rows. Inc 1 st at each end of next and every foll 8th row until there are 122 [142, 162, 182] sts. K 7 rows. RC shows 204 [216, 230, 238].

SHAPE SHOULDERS

Push 6 [10, 14, 12] Ns at opposite end to carriage to HP on next 2 rows and 6 [7, 8, 10] Ns on foll 12 rows. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Place a marker between sts 19 and 20 at left and right of centre 0. Cast off loosely.

FRONT

Work as for back to *. Shape sides by inc 1 st at each end of next row, K 2 [12, 0, 4] rows.

SHAPE NECK

Using nylon cord, K 61 [71, 81, 91] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cont to inc at right edge on every 20th [22nd, 22nd, 26th] row from previous inc and, at the same time, dec 1 st at neck edge on every 4th row until 42 [54, 58, 68] sts rem. K 0 [2, 0, 0] rows.

SHAPE ARMHOLE

Cont to dec at neck edge on every

4th row from previous dec and, at the same time, cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll alt row, K 3 rows. Dec 1 st at beg of next row. 32 [43, 48, 58] sts. Cont to dec at neck edge only on every 4th row from previous dec until 31 [41, 45, 45] sts rem, then on every foll 3rd [3rd, 4th, 4th] row until 16 [26, 33, 43] sts rem, K 1 [1, 0, 0] row. Cont to dec at neck edge on every 3rd [3rd, 4th, 4th] row from previous dec and, at the same time, inc 1 st at beg of next and every foll 8th row until 9 [19, 29, 39] sts rem. K 2 rows. Cast off loosely. With carriage at left,

unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side reversing shapings by reading left for right.

SLEEVES

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using 1 strand of MC and 1 strand of C tog, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Inc 2 sts. 76 sts.

Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 6th [5th, 5th, 5th] row until there are 126 [138, 144, 144] sts. K 4 [7, 6, 6] rows. RC shows 154 [162, 176, 176] and work measures 44.5 [46.5, 50, 50] cm, 17½ [18¼, 19¾, 19¾] in.

SHAPE TOP

Cast off 7 sts at beg of next 16 rows. Cast off rem 14 [26, 32, 32] sts.

RIGHT FRONT BAND

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 92 [92, 105, 105] Ns on each bed to WP for full needle rib/double rib. Using 1 strand of MC, cast on. Using MT-5/MT-4, K 3 tubular rows. Carriage is at right. Set RC at 000. Using MT+2/MT, K 18 tubular rows (9 rows on each bed) and, at the same time, inc 1 st on each bed at right edge of every 4th row. 96 [96, 109, 109] sts on each bed. * Set carriage for full needle rib/double rib knitting. Using MT-5/MT-5, K 2 rows. Set carriage for tubular knitting. Using MT+2/MT, K 16 rows (8 rows on each bed) and, at the same time, inc 1 st on each bed at right edge of 2nd and every foll 4th row. Rep from * 4 times more. 116 [116, 129, 129] sts on each bed. Set carriage for full needle rib/double rib. Using MT/MT, K 1 row. Using MT+3/MT+3, K 1 row. Cast off with a latch tool.

LEFT FRONT BAND

Work as for right front band but inc at left edge instead of right edge.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam back, front and sleeves. Hold steam iron just above front bands on wrong side.

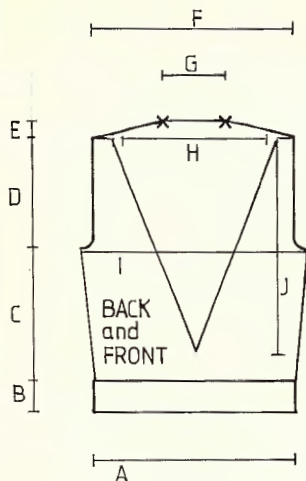
MAKING UP

Sew front bands into position, lapping right over left. Join shoulder seams. Set in sleeves. Join side and sleeve seams. Crochet across back neck.

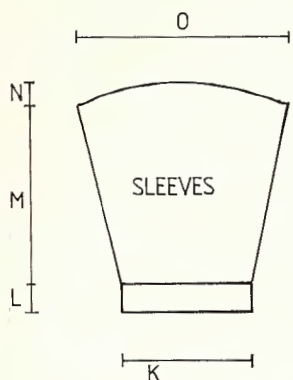
CARE INSTRUCTIONS

Lukewarm handwash or dry cleaning.





- A = 42.5 [50, 57, 64] CM
 B = 6.5 CM
 C = 28.5 [30, 32.5, 34.5] CM
 D = 23 [24.5, 25.5, 25.5] CM
 E = 3.5 CM
 F = 43 [50.5, 57.5, 64.5] CM
 G = 13.5 CM
 H = 37 CM
 I = 46 [53.5, 60.5, 67.5] CM
 J = 46 [46, 52.5, 52.5] CM
 K = 27 CM
 L = 6 CM
 M = 38.5 [40.5, 44, 44] CM
 N = 4 CM
 O = 45 [49, 51, 51] CM



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SINGER SPECIAL

THE CURSOR

Your electronic Singer has a cursor which corrects the patterning to the backcarriage in place of the curly cable often used. George explains in detail.

George le Warré

One of the things that many new knitters on the Singer system knitting machines sometimes find confusing is the CURSOR.

What is it? What does it do? What is it for? and so on. These are all questions that I have heard asked many times and it would seem that they need a simple and straightforward answer, as well as some expansion of explanation, so that the use of the cursor becomes almost second nature to Singer knitters.

meets the left cursor stop. This disconnects the cursor from the left foot for you. On knitting in the opposite direction, the right foot connects with the cursor and is carried to the right with the carriage. The right stop disconnects the cursor from the carriage foot this time.

In this way the connector feet are connected and disconnected from the cursor in sequence for each row and in the correct order, provided you ensure that you pass the stops at each end fully.

What is happening inside the carriage is that, as the left foot is connected to the cursor and you knit from right to left, the electronic cam can select needles by arranging them electromagnetically as you knit. The impulses to organise this are sent from the electronic patterning box. There are two electronic cams inside the carriage, one left and one right. The left one operates when you knit to the left and the right one operates when you knit to the right. If either of these is not connected to the electronic patterning box via the cursor, then they are completely inactive and will have no effect upon the

First of all, what is it?

The cursor is the small box-like part of the knitting machine that slides back and forth behind the back bed. Viewed from the front, it has a plastic cover that is open at the front and contains three small copper-coloured strips, with a black plastic cam at each side. As well as the cursor itself, there are two cursor stops, one on each side and these are movable, but may be locked into any position along the back bed of the machine.

Next, what does it do?

The answer to this is very simple. The cursor is the part of the machine that connects the electronic patterning of the main part of the machine, whether an S48 (2310, 2331, 1602), S47 (600, 611, 1502), 624 or 9000 system machine to the back carriage. Put very simply, the cursor takes the place of the curly cable that is used on some other makes of machine, to connect the carriage to the patterning device. It actually carries the pattern from the electronic box to the carriage and the needles, enabling you to knit any sort of stitch pattern that you require. An easy way to think of it in this respect, is as an electrical socket. The plugs for this socket are the connector feet that protrude below the back carriage. As you pass over the cursor stop at the right when knitting from right to left, the left side foot of the carriage slips into the socket. The cursor is carried with the carriage to the left until it

The cursor is the small box-like part of the knitting machine that slides back and forth behind the back bed.

needles. This is the reason that the cursor must change sides, being alternately connected to the right or left foot on each row. Otherwise, there will be a blank or mispatterned row within the knitting. Not taking the cursor far enough past the last cursor stops is one of the main causes of mispatterning occurring. To ensure that the cursor does change sides correctly, it is necessary to take the carriages about 2½ centimetres past the last needle in work, if the pattern is to appear all over the working needles. (There are some patterns where we want the

cursor to operate only in one direction, but we will not be dealing with those in this article.)

So as we have now seen, the cursor is basically just the connector that carries the pattern to the needles via the carriage. But it does have other uses. For instance, it is also "intelligent". It "knows" where it is on the bed and can tell the electronics exactly which needle is being operated at any given point. Also, when in use, it controls the reading of the pattern in the electronic box. Each time it passes the needles in work, it "tells" the box to move on to the next row of pattern to be read. (This is also partially controlled by the electronic box for certain types of patterning, such as knitting every row of the design twice.) So the cursor has additional functions as well as just being a socket and plug. But luckily, we do not have to worry about any of these, as they are performed automatically, without our interference.

"Setting" the cursor stops can also cause some knitters a little confusion. The instruction manual tells us to position these each 15 needles past the edge of the knitting and this is indeed the correct position. The problem is that counting needles at both ends takes time and does it matter if we position stops at 16 needles by mistake?

Luckily, there is a very simple

method of positioning that works everytime without fail and involves no counting. To position at the right: Slide the cursor to the right until the LEFT edge of the cursor itself is opposite the last needle in work. Hold the cursor in this position and slide the right stop up to the cursor as far as it will go. Tighten the screw finger tight. To position the left stop: Slide the cursor to the left and line up the RIGHT edge of the cursor itself with the last needle in work. Hold the cursor in position and slide the stop up to the cursor as far as it will go, then tighten the screw. Never overtighten either cursor stop screw. Just finger tight is enough.

Your stops are now set in exactly the correct position. If you count the needles now, you will find that there are exactly fifteen needles between the end of the knitting needles in work and the stop screw. Simple, as well as being quick and effective.

Should you be knitting over all 180 needles, then position the stops as far out as they will go at each end of the machine. This may not be the exact 15 needles, but is correct.

Having seen that the cursor carries the pattern to the needles via the carriage, we can now see that if the cursor is not brought into action until part way through knitting a row, by positioning the stops inside the needles in work,

then the pattern will only appear inside the work. This is exactly how we set the stops for knitting single motifs, or areas of plain knitting and pattern knitting. For isolating a motif, or section of pattern within plain knitting, we need to set the stops only 11 needles past the edge of where the pattern is to appear. This is better actually counted, needle by needle, then position the stop at the point where the eleventh needle falls. Tighten the stop and repeat on the opposite side.

The cursor is nothing to be frightened of, or worry about. It is just a patterning connector as far as we knitters are concerned, the part that puts the pattern in the box on to the knitting, in the position we require.

In addition to the above functions, the cursor on all machines except the system 9000 controls where the centre, or first patterning needle, will fall within the work. In other words, it enables us to place the centre of a design in any position we choose within the work. (On the system

9000 machine, this function is performed by the programme itself when you centre the pattern within the shape on the screen.)

For instance, on the S48 (2310, 2331, 1602) machines, by lining up the white scanner within the box onto number 1 by moving the cursor, we can see which needle on the bed will knit this part of the pattern. If it is not in the position we require, push the pattern change button at the top right of the box to its central position. Then move the cursor to line up with the required first needle. Push the button down again to geometric setting and the cursor will now be centralising the pattern in the new position.

For decorative or artistic setting, slide the cursor until the white scanner in the box is directly under the centre of the design. Set the button to central, then move the cursor to be exactly opposite the needle where the design is to be centred. Now push the button up to the decorative setting and the design will be centred exactly over the selected needle.

So now we have seen what the cursor is, what it does and what it is for. It is just a patterning connector as far as we knitters are concerned, the part that puts the pattern in the box on to the knitting, in the position that we require.

Best wishes, George.



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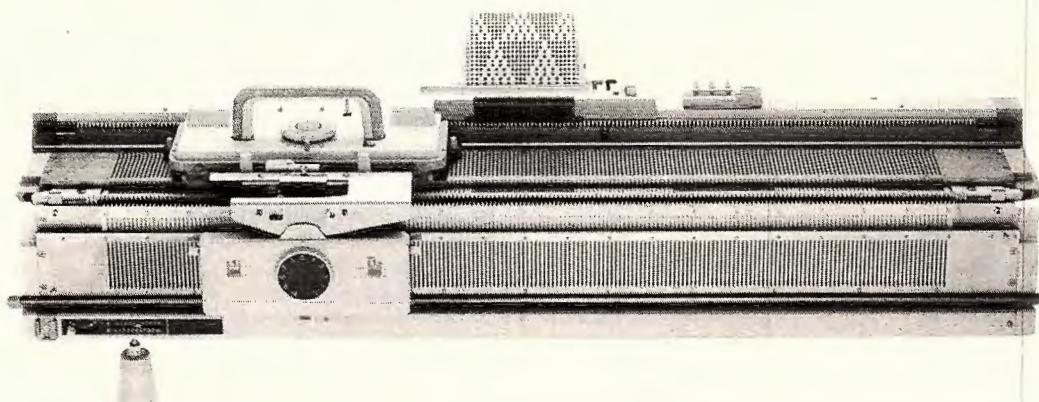
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Bob Daw

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COMPETITION ENTRY FORM

NOVEMBER 1991

The asterisked word reads:

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Name

Address

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My machine is a

Please cut out the form and send to MKM Competition, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Photocopies are not acceptable.

GF17

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COMPETITION RULES

1. Only entries on forms cut from the magazine will be accepted. You should send your entry form to November Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 30th November 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

SING ALONG A SILVER SK280

This month's prize of a Silver SK280 complete with ribber must indeed be something to exercise those vocal chords into a frenzy with a delightful ditty or two.

It's a prize that's guaranteed to hum along to the address shown on the first entry picked from the competition mailbag on November 30th, provided that entry correctly identifies the description of the prize. That is a word which will be revealed by reading the asterisked notes on the completed grid.

Please B Sharp; find the three-lettered words that complete the grid from the clues provided.

You know the Score, it'll take only a Minuet or two of your time – you don't have to be particularly Faust, just Baton and keep the Tempo going!

CLUES

1. Paddle
2. Vehicle
3. Single measure
4. Writing fluid
5. Consume
6. Cover
7. Old measure
8. Cut
9. Facial feature
10. Thick, sticky substance
11. Hostelry
12. Neither . . .
13. Label

For your chance to
win, play Bob's
word game.

PRIZE from



1	*	S					I	N	G
2		S	*				I	N	G
3		S		*			I	N	G
4		S		*			I	N	G
5		S			*		I	N	G
6		S		*			I	N	G
7		S		*			I	N	G
8		S	*				I	N	G
9		S		*			I	N	G
10		S	*				I	N	G
11		S	*				I	N	G
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13		S			*		I	N	G

WENDY PHILLIPS

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14/28



MASTERCLASS

THE CHRISTMAS COLLECTION

Carols and candles and cards, starlight and pine, holly and garlands – and all the pleasures of giving. High time to make your presents and write your cards. What will you make this year?

Of course, if you've plenty of time and money – no problem. That exquisite sweater in fine kid mohair or cashmere, that perfect multi-coloured Fair Isle, that beautiful lace dress – maybe you can manage one of these for your nearest and dearest, but for most of us it is a question of time and money, so here are some ideas which show equal thought and loving care but don't cost a lot or take so long. Magic isn't necessarily a matter of money.

For everyone, scarves, stoles and shawls are always acceptable, whether in simple rib, lacy or elaborately patterned. They are easy to make and, an added bonus, easy to pack and post. A really well-made scarf is one of the few smaller presents that most men like. They do appreciate the really plain or classic ribbed or Fair Isle sweater but these are not really small presents, though you might get away with a fine sleeveless pullover.

POMANDERS

Small boys and some bigger ones too, love a sweater with their favourite TV cartoon character on the front, but these you will have to design yourself as the characters are strictly copyright (which is why you rarely see them in chart form). *If you don't feel equal to knitting them, you can buy fabric ones to sew on.

It is always a delight to knit presents for the children. You can achieve tremendous Christmas magic at very little cost. If they

are, or are about to be, the proud owners of Barbie or Sindy, Paul or Ken, you can knit enchanting clothes out of "left-overs" or small reels and I've done some special Christmas ones for you.

For Barbie or Sindy, how about a "Fairy for the Christmas tree" outfit or a "Father Christmas" costume for Paul or Ken. You could knit "Mother Christmas" to match or make them all a special Christmas sweater. One of my "fairies" has a flounced dress and knitted wings; the other is a very quick one for busy mums. They need to be in fine yarns, but use very very little – lovely to make and lovely to give.

Now for ladies of all ages. One of my favourite "littles" is a decorated pomander ball. Make the pomander yourself, you can do them watching TV and they smell gorgeous.

For each one, you will need an orange, about one ounce of cloves and a bit less of orris root (from chemists or pot-pourri shops). The cloves are pushed closely into the orange. This is easiest if you use a thick skinned orange and a fine knitting needle to make the holes. Start at the stalk end and push the cloves in closely so that they almost touch. Put your orange in a paper bag with the orris root and shake to coat the orange. (You can omit the orris root but it does smell faintly but deliciously of violets.) Leave your orange in a warm place (a

linen cupboard is fine) for about a week or longer to dry off a bit. It continues to dry until it is rock hard. My 20-year-old one is like a bullet but still smells sweet.

Now for the cover. These can be elaborate or very simple. I like them best knitted "on the cross" in two or three strands of fine Lurex. Gold seems particularly "right" but you can use your friend's favourite colour, or knit a white "snowball" with red and green ribbons to make a really Christmassy one. It would be nice in a textured "frosty" look.

For the "bias" square, cast on in waste yarn over approximately 10 needles (5-0-5). Knit about 10 rows. This gives you a stable beginning for that first fiddly corner. Change to main yarn and tension 2, 3 or 4 for fine Lurex. Push all needles into hold except one in the centre. Carriage at right. Knit stitch. Push next needle at left to upper working position (UWP), knit 'row'. Push next needle at right to UWP, knit row. Continue these rows until you have knitted all the stitches on waste yarn. Then increase one stitch at the beginning of every row in the normal way until you have 100 stitches. Now decrease a stitch at the beginning of every row until one stitch is left. Cast off. This makes a nice non-rolling edge. Take off on waste yarn and steam press, or block with pins about an inch apart to give a "holly leaf" edge (nice in green).

Put your orange in the centre, pull up the corners and wind a thread round the top tightly to anchor the cover with four "petals" at the top. Tie a pretty ribbon or knitted "rouleau" round over the thread, either with a bow or with long ends to hang on door handle or wardrobe hanger.

You needn't stop here. Small tangerines or even smaller kumquats make real "tinies" which you can make into bunches of grapes or giant hollyberries. Or use one singly as a pendant, covered simply in coloured yarn or richly Lurexed and bejewelled for a really lavish "Renaissance" look. Perfumed pendants and beads are a very old tradition worth reviving. You could also replace the orange by a handful of pot-pourri or lavender if you really haven't much time.

PIN CUSHIONS

After pomanders, pin cushions. These are truly useful for anyone who sews or knits and can be very beautiful too. I have a very simple and nice one which was made for me years ago by one of my students and which has been in daily use every since – so, with my thanks to Terry Armistead – a square of blue (about 4½ inches) with "MARY" in wine on one side and "A HAPPY XMAS" picked out with pins on the other, surrounded by a narrow wine picot edge. Handsome and practical, but you could emulate ladies of the 18th and 19th centuries by knitting a very decorative confection, a padded papiermâché ball for a spherical



one or a very Victorian cushion with lots of lacy frills. Little "Fair Isle" motifs, flowery or Christmassy, names knitted in – there are endless possibilities. Trim them with glass-headed or pearl-headed pins for added effect.

Talking about names brings me to lettering. I love using this, but as decoration rather than obviously readable. If you have one of the newer, sophisticated machines which can pattern individually on each stitch, you could "write" a complete Christmas carol for a wonderful Christmas hanging, but for stoles and sweaters I prefer a simple punchcard design which makes an interesting pattern first and reading afterwards and even if your lettering isn't wonderful, the repetition helps to make it look better than it really is.

I've designed a "Holly and Ivy" card for you to try, sideways or vertically, for sweaters or stoles, to make an interesting "stripy" pattern – or to use as a single motif "stripe". Make a special

Christmas sweater in cream with black lettering like a mediaeval manuscript and, like a mediaeval manuscript, pick out the crown or "Holly" or "Ivy" in red, blue or gold – or make an evening sweater with Lurex lettering. Use the card to pattern oven-mitts, cushions, tea cosies, hot water bottle covers – whatever you like. Finally, how about Christmas

cards? Knitted ones are fun and for just one or two you can make wondrous elaborate ones, but here is one very simple version, if, like me, you need a lot! This does not involve cutting mounts which is not a job for the inexperienced.

Choose a motif you like. I've shown a little angel but you choose. I knitted mine in Lurex on a white ground to go on white

card, with a tight tension (2 or 3). You can buy plain cards quite easily, but do get your envelopes at the same time! Try a sample to make sure your motif will fit your card and alter it if necessary; then knit a piece across all needles with as many motifs as you want. Begin and end with waste yarn to save time. Block your piece of knitting with the wrong side upwards, keeping the motifs straight and not distorted. When dry, iron a piece of thin stick-on Vilene over the whole piece. Let it cool down, then cut your motifs out close to their edges. Stick these lightly to the front of the card. Write your message inside and "hey presto" it's finished. Have a lovely time getting ready for Christmas.

Patterns for Bambie, Sindy, Paul and Ken on page 58.

* Cartoon character charts – see page 7.

M^{ASTER}CLASS



TOYS

TO MACHINE KNIT



**TEDDY'S
WINTER
WARMERS**

**AWAY IN A
MANGER**

**TOPSY
TURVY**

**THE MONSTER,
THE OWL
AND THE
PUSSYCAT**

**SPECKLED
SNAKES**

**GLOVE
PUPPET
PETS**

**STOCKING
FILLERS**





TOYS

TO MACHINE KNIT

TEDDY'S WINTER WARMERS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Forsell's 4-ply Pure Wool. A small amount in Royal Blue (MC), White (A), Red (B), Yellow (C) and Emerald (D). Elastic.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to T. Forsell & Son Limited, Blaby Road, South Wigston, Leicester LE18 2SG.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit 46 cm, 18 in Teddy or Dolly

SWEATER

Actual size 48 cm, 19 in.
Length to shoulder 18.5 cm, 7 1/4 in.
Sleeve seam 9 cm, 3 1/2 in.

TROUSERS

Completed length 24 cm, 9 1/2 in.

HAT

Around head 35 cm, 13 3/4 in.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle patterns (tension dial setting approximately B)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown, before starting to knit.

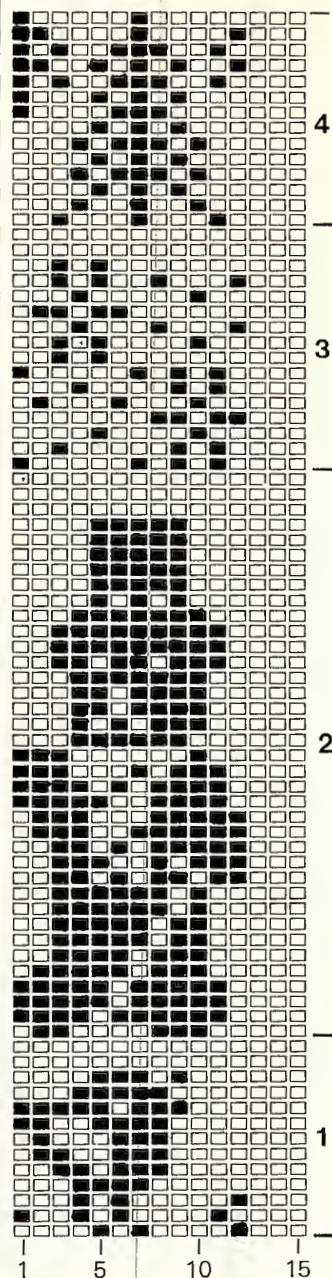
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

SWEATER

BACK

Push 35 Ns at left and right of centre 0 to WP. 70 Ns. * Push the 3rd and every foll alt N back to NWP. Using C, cast on by hand. Set RC at 000. Using MT-3, K 13

rows. K 2 rows D, 2 rows B and 3 rows C. Push Ns from NWP to WP and make a hem by placing loops from cast on edge evenly along the row *. Insert card 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. Set RC at 000. Using MT, K 27 rows MC/A and 7 rows MC/B.



Remove card. Insert card 3 and lock on first row. Cont in st st and MC. K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A. and A in feeder 2/B. K 21 rows. Remove card. Cont in st st and MC. K 1 row.

SHAPE SHOULDERS

Cast off 13 sts at beg of next 2 rows. 44 sts **. Using MT-3, K 3 rows C, 2 rows D, 2 rows B and 13 rows C. Cast off.

FRONT

Work as for back to **.

FRONT OPENING

Push 22 Ns at right to HP and cont on rem sts for first side. Using MT-3, K 3 rows C, 2 rows D, 2 rows B and 13 rows C. Cast off. With carriage at right, push Ns from HP to UWP and finish to correspond with first side.

SLEEVES

Push 25 Ns at left and right of centre 0 to WP. 50 Ns. Work as

for back from * to *. Insert card 3 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. Set RC at 000. Using MT, K 21 rows. Cont in st st and MC, K 2 rows. Cast off.

PRESSING

Press carefully following instructions on ball/cone band.

MAKING UP

Join shoulder and neckband seams. Fold neckband in half to inside and catch down. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams. Twist or plait C to make a cord 76 cm, 30 in long and thread through neckband. Insert elastic in welts and cuffs, if required.

TROUSERS

KNIT 2 SIDES ALIKE

Insert card 1 and lock on first row. Push 35 Ns at left and right of centre 0 to WP. 70 Ns. Push the 3rd and every foll alt N back to NWP. Using C, cast on by hand. Set RC at 000. Using MT-4, K 13 rows. K 2 rows D, 2 rows B and 3 rows C. Push Ns from NWP to WP and make a hem by placing loops from cast on edge evenly along the row. Set RC at 000. Using MT and A, K 1 row. Release card and cont in Fair Isle with A in feeder 1/A and B in feeder 2/B. K 11 rows. Remove card. Insert card 4 and lock on first row. Cont in st st and A, K 4 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B, K 14 rows. Remove card. Cont in st st and MC, K 4 rows. RC shows 34. Inc 1 st at each end of next 2

rows. 74 sts. K 36 rows. RC shows 72. Using C, K 6 rows. Using MT-3, K 5 rows. Using MT, K 1 row. Cast off.

PRESSING

Press carefully following instructions on ball/cone band.

MAKING UP

Join centre front seam. Fold waistband in half to inside and catch down. Join centre back seam, leaving an opening in waistband for elastic. Join inside leg seams. Thread elastic through waistband and join ends. Close opening. Insert elastic in trouser cuffs, if required.

HAT

TO KNIT

Insert card 1 and lock on first row. Push 50 Ns at left and right of

centre 0 to WP. 100 Ns. Work as for back of sweater from * to *. Set RC at 000. Using MT and A, K 2 rows. Release card and cont in Fair Isle with A in feeder 1/A and B in feeder 2/B. K 11 rows. Remove card. Insert card 3 and lock on first row. Cont in st st and A, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B, K 21 rows. Cont in st st and MC, K 12 rows. RC shows 48. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

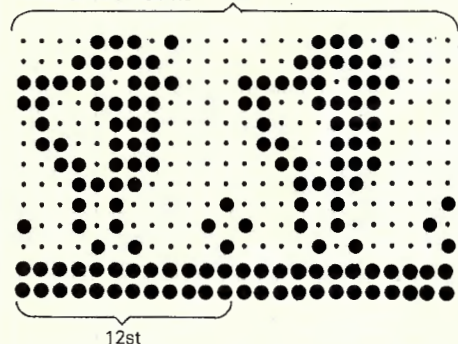
PRESSING

Press carefully following instructions on ball/cone band.

MAKING UP

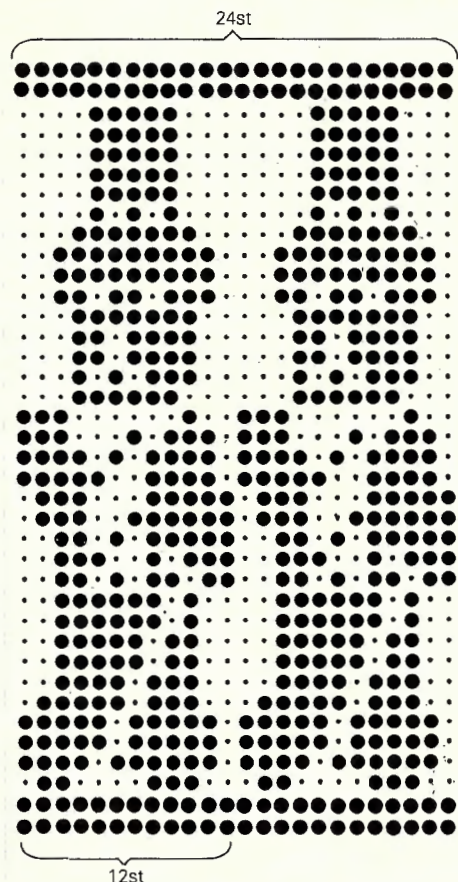
Draw up sts at top of hat and fasten securely. Join seam. Make a pompon in C and attach to top of hat.

Punchcard 1 Robins 24st

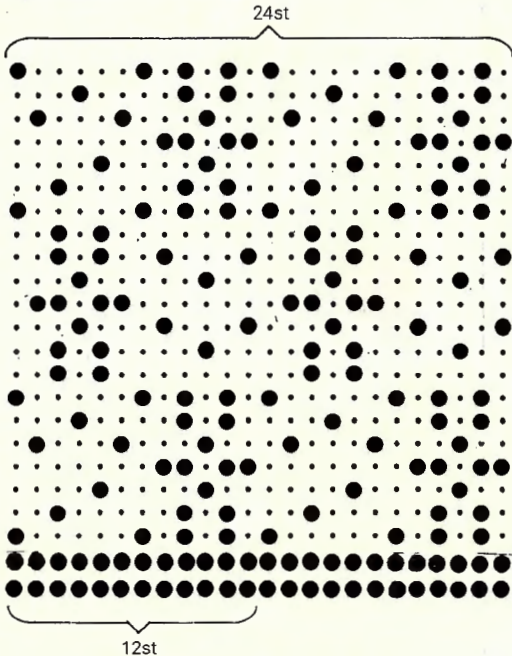


On a blank punchcard, punch 2 rows of holes as usual then punch these 11 rows.

Punchcard 2 Snowman

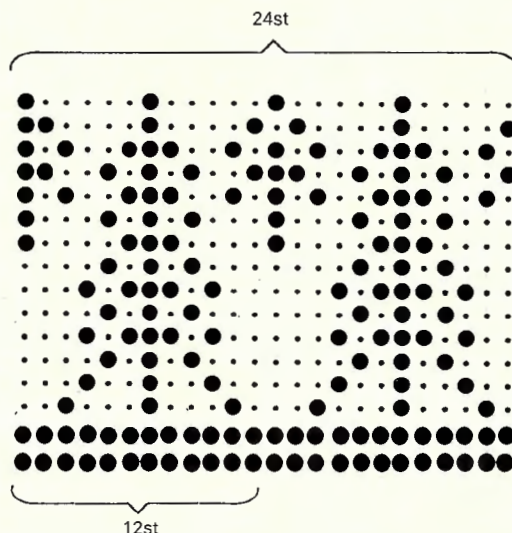


Punchcard 3 Snow flakes



On a blank punchcard, punch 2 rows of holes as usual then punch these 21 rows.

Punchcard 4 Trees



On a blank punchcard, punch 2 rows of holes as usual then punch these 14 rows.



TOYS

TO MACHINE KNIT

THE MONSTER, THE OWL AND THE PUSSYCAT

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. We used a Toyota 858.

MATERIALS

4-ply Acrylic.

OWL

Approx 40g each in Black (MC) and White (A).
Oddment in Cream (B).
250g stuffing.
Small amounts Black and White felt.
Pair 25 mm goo-goo eyes.
Ribbon (optional).

CAT

Approx 40g each in Brown (MC) and White (A).
Oddment in Cream (B) and Beige (C).
250g stuffing.
Pair 21 mm safety eyes.
Ribbon (optional).

MONSTER

Approx 40g each in Bright Green (MC) and Dull Green (A).
Oddment in Black (B).
250g stuffing.
Small amounts Dark Green, Light Green and White felt.
Pair 25 mm goo-goo eyes.
Ribbon (optional).

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

Height approx 32 cm, 12½ in.

TENSION

No tension square necessary (tension dial setting approximately 5).

KNITTING NOTES

We used knit side of knitting as right side.
Punch cards, as shown, before starting to knit.
We used Toyota cards 1, 3 and 10 for this pattern and reproduce them courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.

FAIR ISLE PATTERN 3

* K 4 rows MC/A and K 1 row MC only (st st). These 5 rows form patt. (At random add 1 or 3 extra rows in MC only by locking card between Fair Isle bands, knitting extra rows then releasing card.) The cat and monster can be stuffed with a heavier weight wadding to make a door stop.

TOYOTA 858

Knit with MC in feeder 2 and A in feeder 1 for Fair Isle.

OTHER MACHINES

Substitute an appropriate card from your basic set and adapt instructions as required.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

OWL

HEAD AND BODY

Push 41 Ns at left and 40 Ns at right of centre 0 to WP. 81 Ns. Using A, cast on by hand. Set RC at 000. Using MT, K 9 rows. Insert punchcard 10 and lock on first row. Set carriage for patt. K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B, K 80 rows. Remove card. Insert punchcard 1 and lock on first row. Cont in st st and MC, K 50 rows for back of head. RC shows 130 (top of head). Using A, K 50 rows for face. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B, K 80 rows. RC shows 260. Cont in st st and A, K 10 rows. Cast off.

WINGS (MAKE 2)

Push 21 Ns at left and 20 Ns at right of centre 0 to WP. 41 Ns.

Using A, cast on by hand. Set RC at 000. Using MT, K 9 rows. Insert punchcard 10 and lock on first row. Set carriage for patt. K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B, K 42 rows. Cont in st st and A, K 60 rows. Using MC, K 10 rows. Cast off.

FOREHEAD

Using MC, cast on 41 sts by hand. Set RC at 000. Using MT, K 41 rows. Cast off.

MAKING UP

With right side inside, fold head and body in half along headline. Back stitch both sides and along edge of patt at base, leaving an 8 cm, 3¼ in gap for stuffing. Turn to right side and push out top corners. Trace forehead template and cut from card. Place on face as indicated and mark outline with tailor's chalk. Pinch fabric into a

ridge around outline and back stitch into place. Stuff head *. Cut two 5 cm, 2 in circles from white felt and two 4 cm, 1½ in circles from black felt with pinking shears. Make a hole at centres. Push eye stem through one black and one white circle and into face so that circle just overlaps forehead **. Place thumb on front of eye and push on washers from behind using fingers of both hands. The plastic casing will temporarily buckle inwards as you do this, so take care not to dig in your fingernail as this will leave a permanent mark **. Run a double thread of MC around neckline, beg and ending at one side. Stuff body and close gap. Pull thread to gather neck and fasten off. Turn under 1 cm, ½ in of one long edge of forehead and pin to top of head. Turn under rem edges to fit forehead and oversew in place. Embroider vertical sts for feathers at base of forehead using B and horizontal sts for beak using MC. Gather front corners of head to make ears. To shape base, push

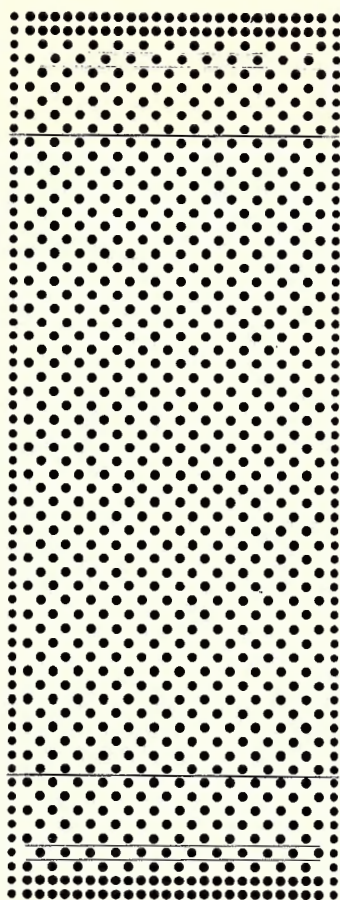
in bottom corners with side seam facing and make a tuck across each end of base seam. Oversew in place. Embroider feet at body base using MC, working a long straight st for each toe and horizontal sts over them to add definition. With right side inside, fold each wing piece in half and back stitch sides. Turn to right side. Fold in top edges and oversew tog. Push in bottom corners to taper wing sides and back stitch along bottom edge of patt to hold in position. Sew to sides of owl just below neckline. Pinch and back stitch a large 'V' shape at back of owl for tail. Tie bow around neck, if required.

CAT

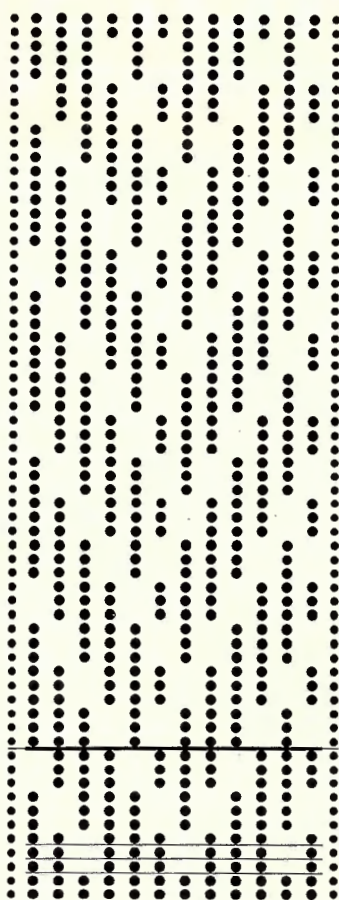
HEAD AND BODY

Push 41 Ns at left and 40 Ns at right of centre 0 to WP. 81 Ns. Using A, cast on by hand. Set RC at 000. Using MT, K 9 rows. Insert punchcard 3 and lock on first row.

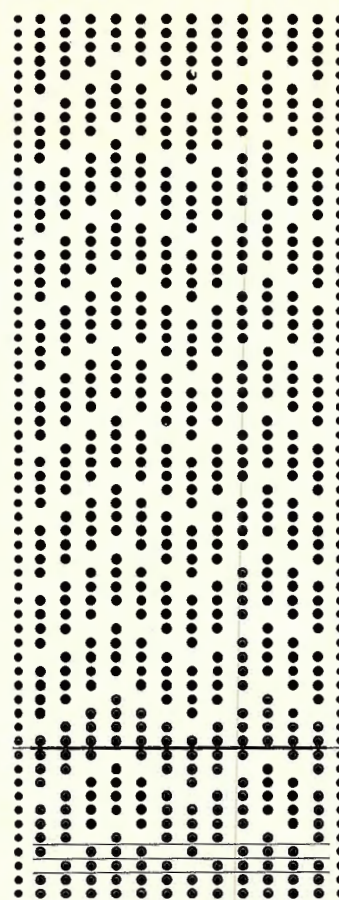
Continued overleaf ►



CARD 1



CARD 10



CARD 3

Set carriage for patt. K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. K 130 rows (top of head). Lock card on first row. Cont in st st and A. K 50 rows for face. Release card and cont in Fair Isle patt. K 80 rows. RC shows 260. Cont in st st and A. K 10 rows. Cast off.

FOREHEAD

Push 21 Ns at left and 20 Ns at right of centre 0 to WP. 41 Ns. Using MC, cast on by hand. Set RC at 000. Insert punchcard 3 and lock on first row. Set carriage for patt. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 40 rows. Cast off.

TAIL

Push 17 Ns at left and 16 Ns at right of centre 0 to WP. 33 Ns. Using A, cast on by hand. Set RC at 000. Using MT, K 15 rows for tail tip. Insert punchcard 3 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 130 rows. Cont in st st and A. K 10 rows. Cast off.

MAKING UP

Work as for owl to *. Position eyes as shown in picture. Run a double thread of MC around neckline, beg and ending at one

side. Stuff body and close gap. Pull thread to gather neck and fasten off. Turn under 1 cm, 1/2 in of one long edge of forehead and pin to top of head. Turn under rem edges to fit forehead and oversew in place. Embroider nose using B and a mouth using MC and B at base of forehead. Embroider whiskers with long straight sts using C. Gather front corners of head to make ears. Back stitch close to outside edge of each ear with MC. To shape base, push in bottom corners with side seam facing and make a tuck across each end of base seam. Oversew in place. Sew some lengths of A to chest to simulate fur. ** To form feet use double yarn and begin at centre front base. Make a 4 cm, 1 1/2 in vertical st. Take needle through stuffing and back out at starting position. Pull yarn tight and rep in same position. Work st at each side in the same way to mould front feet **, then extend the side sts with backstitching to denote cat's haunches. With right side inside, fold tail in half lengthways. Back stitch long edges tog gradually tapering the sts towards folded edge at end of tail to shape tail tip. Turn to right side and stuff. Tuck under rows in A at open end and sew to back of cat with seam facing cat. Wrap tail around cat and catch tip to body to hold in place. Tie bow around neck, if required.

MONSTER

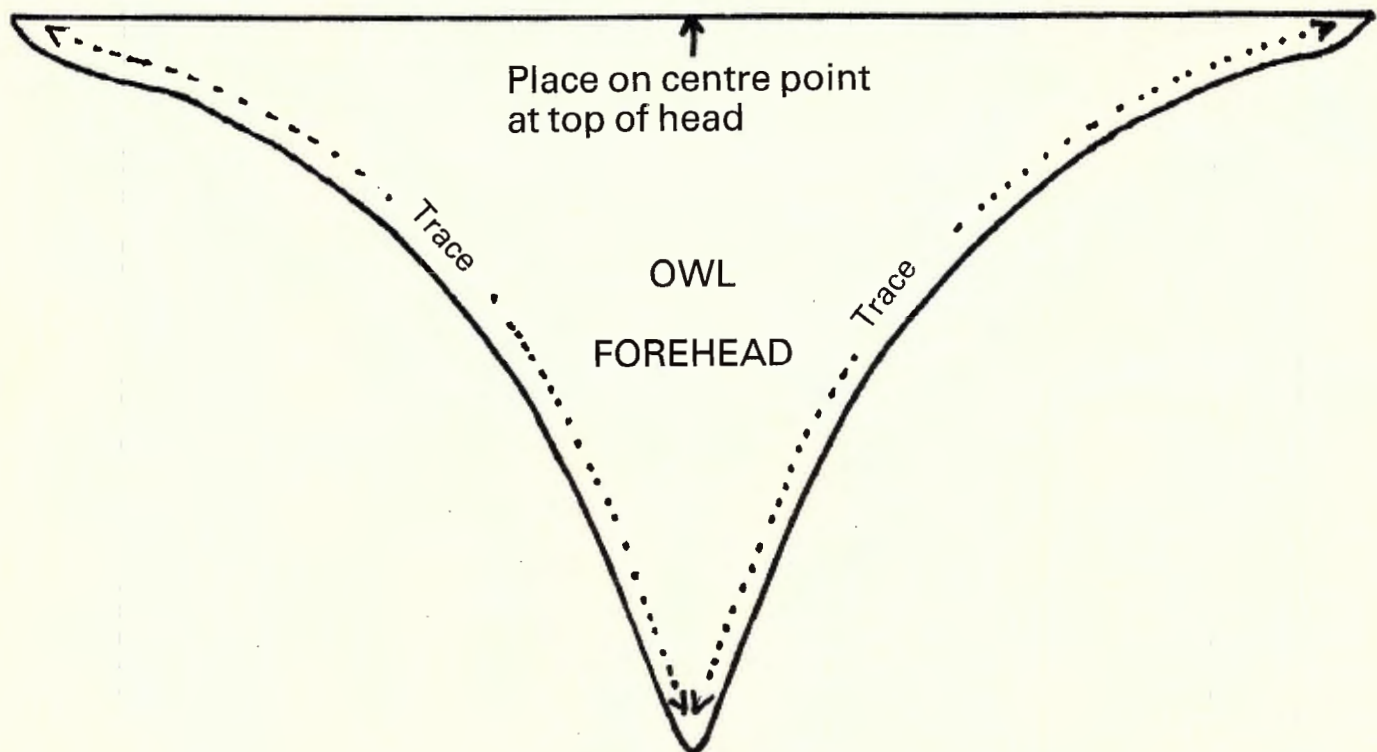
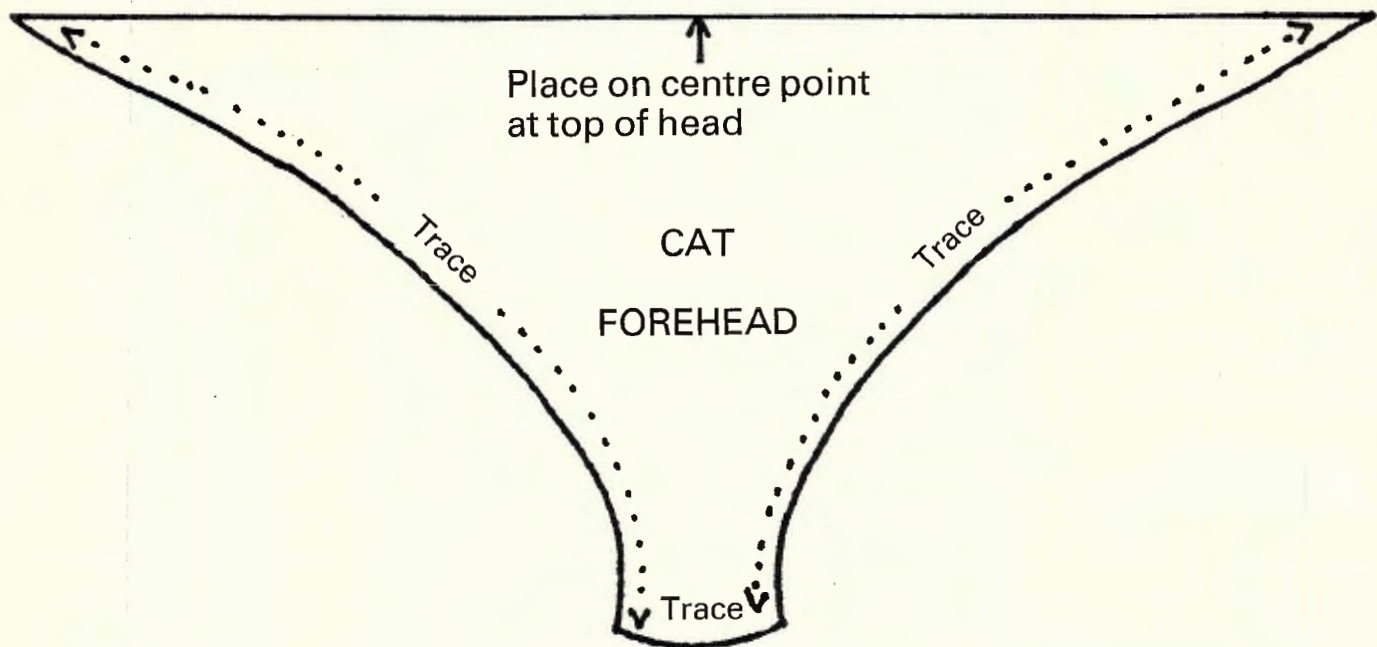
Push 41 Ns at left and 40 Ns at right of centre 0 to WP. 81 Ns. Using A, cast on by hand. Set RC at 000. Using MT, K 9 rows. Insert punchcard 10 and lock on first row. Set carriage for patt. K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B, K 260 rows. Cont in st st and A. K 10 rows. Cast off.

MAKING UP

With right side inside, fold head and body in half. Back stitch both sides and along edge of patt at base, leaving an 8 cm, 3 1/4 in gap for stuffing. Turn to right side and push out top corners. (Note that body seams will run down front and back of monster.) Run a double thread of MC around body, 14 cm, 5 1/2 in down from top fold for neckline. Mark top fold of head with tailor's chalk. Stuff head. Cut two 5 cm, 2 in circles from dark green felt and two 4 cm, 1 1/2 in circles from light green felt with pinking shears. Make a hole at centres. Push eye stem through one light green and one dark green circle and into face at the centre of each side of body 6 cm, 2 1/4 in down from top of head. Attach washers as for owl from ** to **. Stuff body firmly and close gap at base. Pull thread to gather and shape neck and fasten

off. With either seam of head facing, push in one top corner and mould a large hollow for nostrils. Back stitch around hollow to hold in position and catch edges tog at seam to divide into two nostrils. Pinch and back stitch a ridge beneath nostrils. Cut a strip of white felt, 19 cm x 2 cm, 7 1/2 in x 3/4 in. Cut teeth shapes along one edge. Tack to monster at mouth position. Pull up a ridge of fabric to cover straight edge of teeth and sew firmly into position. Try experimenting with different sized teeth and nostrils to change monster's expression. Pinch, pin and back stitch a ridge from nostrils along mark at top of head and down back of head to neck. Make a ridge on both sides of back seam joining back into a single ridge 8 cm, 3 1/4 in from base of monster. Cont ridge to corner. Work tight sts at intervals across all ridges with double yarn to create the effect of scales. Flatten and back stitch across back corner to form tail. Work a 4 cm, 1 1/2 in circle in running sts with double yarn on each side of head. Pull yarn to gather up fabric and stuffing and form ears. Tuck in rem corner at bottom front and oversew edges tog to round off corner. Mould three toes on each side of seam as described for cat's feet from ** to ** using B for definition. Work a small st on each toe for claw in B. Tie bow around neck, if required.

FOREHEAD TEMPLATES



TOYS

TO MACHINE KNIT

MARY

MAIN PART

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and A, K 80 rows *. Using MT and MC, K 16 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

CLOAK

Using G, cast on 30 sts by hand. Set RC at 000. Using MT+1, K 60 rows. Cast off.

JOSEPH

MAIN PART

Work as for Mary using B instead of A.

CLOAK

Work as for Mary using H instead of G.

STAFF

Using E, cast on 5 sts by hand. Set RC at 000. Using MT-3, cont in circular cord knitting. K 70 rows. Cast off.

TWISTED CORD

Using B, cut a length 76 cm, 30 in long. Using H, cut a second length. Using both colours tog, tie a loop at each end. Attach to a door handle, twist the other end, then fold in half, it will twist itself tog. Neaten ends.

THREE SHEPHERDS

MAIN PARTS

Work as for Mary using D instead of A for first shepherd, C instead of A for second shepherd and E instead of A for third shepherd.

HEAD SQUARES

Using D, cast on 30 sts by hand. Set RC at 000. Using MT+1, K 2 rows. Cont in stripes of 2 rows A and 2 rows D, K 36 rows. RC shows 38. Cast off. K second head square using C instead of D and third head square using E instead of D.

AWAY IN A MANGER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De Lux 4-ply.
A small amount in Flesh (MC), White (A), Brown (B), Blue (C), Pale Blue (D), Light Grey (E), Dark Grey (F), Royal Blue (G), Emerald Green (H), Purple (I), Turquoise (J), Shocking Pink (K), Yellow (L) and Black (M).

Twilleys Goldfingering
A small amount in Silver (N).

Stuffing.

Piece of wadding 5 cm x 23 cm, 2 in x 9 in.

Black felt.

13 cm, 5 in drinking straw.

Glue.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

Height approx 14 cm, 5½ in.

TENSION

No tension square necessary (tension dial setting approximately 7).

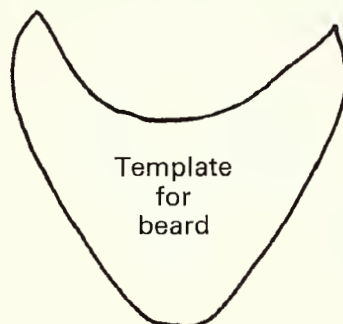
ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.



TWISTED CORDS

Work as for Joseph using A and D instead of B and H for first cord, A and C instead of B and H for second cord and A and E instead of B and H for third cord.

ANGEL

MAIN PART

Work as for Mary to *. Using MT and MC, K 14 rows. Using N, K 2 rows. Using L, K 2 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

WINGS (KNIT 2)

Using N, cast on 19 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 18 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 18 rows. K 2 rows. Make a hem by placing sts from cast on edge on to corresponding Ns. Cast off.

BABY JESUS

MAIN PART

Push 20 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 20 rows. Place marker at each end. K 8 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

CRIB

Push 60 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and B, K 6 rows. Using MT-1, K 6 rows. Using MT, K 10 rows. Using L, K 10 rows. Using MT-1, K 6 rows. Using MT-2, K 4 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

BABY BLANKET

Using A, cast on 20 sts by hand. Using MT, K 40 rows. Cast off.





AWAY IN A MANGER

THREE KINGS

MAIN PART

Work as for Mary to * using F instead of A. Using MT and MC, K 12 rows. Using MT-1 and L, K 8 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 8 rows. Make a hem by placing loops of first row worked in L on to corresponding Ns. Using B, K 2 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

CLOAKS

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT+1 and I, K 12 rows. Make a hem by placing loops of first row worked in I on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Using MT+1, K 29 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. K second cloak using J instead of I and third cloak using K instead of I.

PRESSING

Press cloaks, head squares and baby blanket.

MAKING UP

MARY

Thread a length of matching yarn through open loops. Unravel WY. Sew a line of gathering sts along neck. Draw up sts at top of head and fasten securely. Join back seam. Turn to right side. Stuff head firmly. Pull up gathering sts at neck and secure. Pull sts at lower edge and secure. Tuck

inside. Embroider eyes in M and mouth in K (see photograph). * Place cloak around head and secure at the back (below neck). Using tiny sts, sew to top of head.

JOSEPH

Make up as for Mary. Cut out felt beard using template and glue to face. Tie cord around middle of figure. Push straw inside staff and attach to body with tiny sts.

THREE SHEPHERDS

Make up as for Mary to *. Place matching head square around head and secure at the back (at neck). Using tiny sts, sew to top of head. Tie matching cord around middle of figure.

ANGEL

Make up as for Mary to *. Sew wings to centre back using tiny sts.

BABY JESUS

Thread a length of matching yarn through open loops of baby and crib. Unravel WY. Sew a line of gathering sts around neck. Pull up sts at lower edge of baby and join back seam. Turn to right side. Stuff gently. Draw up sts at top of head and fasten securely. Pull up gathering sts at neck and secure. Embroider eyes in M and mouth in K. Wrap blanket around baby and secure. Using a sewing needle and thread, sew a line of gathering sts along 23 cm, 9 in side of wadding. Pull up to gather and secure. Fold in half and join 5 cm, 2 in seam. Pull up sts in B on crib and secure. Join seam. Turn to right side. Place wadding inside and then fold L inside. Draw up sts and secure. Pull crib into shape. Place baby in crib.

THREE KINGS

Make up as for Mary to *. Join seam in crowns. Draw up sts on cloak to approx 7.5 cm, 3 in wide and secure. Wrap cloak around figure and secure at neck using L. Embroider jewel in crown to match cloak.

Some of these figures could be made into a mobile. See October issue of MKM. You could add some farmyard animals when you set up the Nativity scene.

FATHER CHRISTMAS

HEAD, BODY AND LEGS

Push 32 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 20 rows. Using A, K 40 rows.

SHAPE LEGS

Push 16 Ns at left to HP and cont on rem sts for first leg. K 18 rows. Using B, K 6 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Push Ns from HP to UWP and finish to correspond with first leg.

ARMS

Using A, cast on 12 sts by hand. Set RC at 000. Using MT, K 16 rows. Using MC, K 6 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HAT

Using B, cast on 40 sts by hand. Set RC at 000. Using MT, K 4 rows. Using A, K 12 rows. Dec 1 st at each end of next and every foll alt row until 30 sts rem, then on every row until 2 sts rem. Cast off.

BELT

Using B, cast on 6 sts by hand. Set RC at 000. Using MT, K 60 rows. Cast off.

MAKING UP

Thread a length of matching yarn through open loops of head. Remove WY. Draw up sts at lower edge of legs and fasten securely. Join legs and stuff. Join back and head seam and stuff. Draw up sts at top of head and secure. Wrap a length of MC tightly around neck and secure. Draw up sts on hands and secure, then join side seams. Stuff lightly *. Wrap a length of MC tightly around wrist and secure. Sew arms to body. Embroider mouth in A and eyes in B. Using D, sew loops around face and chin for hair and beard. Join hat seam and stitch down point. Make a tassel in C and attach to point of hat. Sew hat to head, allowing brim to roll back. Sew belt to waist. Embroider buckle in E.

DOLL

HEAD BODY AND LEGS

Work as for head, body and legs of Father Christmas using MC instead of A.

ARMS

Work as for arms of Father Christmas.

DRESS

Push 70 Ns to WP. Using MT+ and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 5 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 6 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. K 20 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-2, K 1 row. Using MT+ and WY, K a few rows and release from machine. Push 35 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Cont in any small Fair Isle patt using A and D. K 10 rows. Cast off.

SHOULDER STRAPS

Using A, cast on 6 sts by hand. Set RC at 000. Using MT, K 20 rows. Cast off.

MAKING UP

Work as for Father Christmas to *. Sew arms to body approx 1.5 cm, 1/2 in down from neck. Cut lengths of C for hair and sew to middle of head. Plait and tie with cerise ribbon. Embroider mouth in E and eyes in B. Sew back seam in dress. Sew shoulder straps to front. Place on doll. Cross over straps at back and join to dress. Tie yellow ribbon around neck.

RABBIT

HEAD AND BODY

Push 50 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 40 rows. Place marker at each end. Using MT-1, K 30 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn leaving a long end. Using a

TOYS

TO MACHINE KNIT

STOCKING FILLERS

PATTERN RATING

- * Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines

MATERIALS

4-ply Acrylic

FATHER CHRISTMAS

A small amount in Pink (MC), Red (A), Black (B), White (C) and Unpicked White (D).
Oddment in Gold (E).
Polyester toy filling.

DOLL

A small amount in Pink (MC), Blue (A), Black (B), Yellow (C) and Peach (D).
Oddment in Red (E).
Polyester toy filling.
Crispe and yellow ribbon.

RABBIT

A small amount in White (MC) and Pink (A).
Oddment in Black (B).
Polyester toy filling.

JESTER

A small amount in Pink (MC), Royal Blue (A), White (B), Emerald (C), Yellow (D), Purple (E), Peach (F), Bright Pink (G), Dark Pink (H) and Red (I).
Black, White and Red felt.
8 beads.
Small bell.
Polystyrene ball.
31 cm, 12¼ in garden cane.

Orange ribbon.

Copydex.

BRIDE AND GROOM

A small amount in Pink (MC), White (A), Black (B), Peach (C), Green (D), Blue (E), Fawn (F), Grey (G), Brown (H) and Pale Yellow (I).
Oddment in Red (J) and Dark Pink (K).

Thin cardboard.

Polyester toy filling.

Copydex.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

TENSIONS

No tension square necessary.

FATHER CHRISTMAS AND DOLL, RABBIT, BRIDE AND GROOM (tension dial setting approximately 6).

JESTER (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side for each novelty.

JESTER

We used Knitmaster card 2 for Fair Isle. Any small Fair Isle patt can be used.

BRIDE AND GROOM

We used Brother pre-punched card 437 Vol 10 for Bride's Dress. Any small lace patt can be used - either card or hand transfer of stitches.

tapestry needle, thread end of yarn through all sts and release from machine.

OUTER EARS

Using MC, cast on 4 sts by hand. Set RC at 000. Using MT-2, K 4 rows. Inc 1 st at each end of next and every foll 3rd row until there are 10 sts. K 10 rows. Dec 1 st at each end of every row until 2 sts rem. Cast off.

INNER EARS

Work as for outer ears using A instead of MC.

ARMS

Using MC, cast on 14 sts by hand. Set RC at 000. Using MT, K 20 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

NOSE

Using A, cast on 6 sts by hand.

Set RC at 000. Using MT, K 6 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Thread a length of matching yarn through open loops of body. Remove WY. Draw up sts at top of head and secure, then join back seam. Stuff. Draw up sts at lower edge and secure. Using two strands of MC, wind tightly around marked row to form neck. Draw up sts on arms and secure, then join side seams. Stuff lightly. Sew arms to body. Join pairs of ears tog, leaving a small opening. Turn to right side. Close opening. Sew to head. Draw up sts on nose. Stuff lightly. Sew to face. Embroider eyes in B.

JESTER

HEAD COVER

Using MC, cast on 70 sts by hand. Set RC at 000. Using MT-1, K 70 rows. Cast off.

COLLAR (MAKE 8 - 1 EACH IN MC, A, C, D, E, F, G AND H)

Push 12 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using appropriate colour, K 30 rows. Dec 1 st at each end of next and every foll 5th row until 2 sts rem. K 39 rows. Cast off.

HAT

Using A, cast on 50 sts by hand. Set RC at 000. Using MT+2, K 8 rows. Cont in any small Fair Isle patt using A and B, K 25 rows. Dec 1 st at each end of next and every foll 3rd row until 2 sts rem. RC shows 103. Cast off.

COVER FOR CANE

Using C, cast on 6 sts by hand. Set RC at 000. Using MT, K approx 38 cm, 15 in. Cast off. K another strip using I instead of C.

MAKING UP

Push cane into ball. Arrange head

cover around ball. Using MC, tie tightly below covered ball for neck. Sew sides of head cover to form shoulders. Attach strips to lower end of cane with Copydex. Wind slantwise up stick. Attach to top of cane with Copydex under shoulders. Join straight side edges of collar pieces tog. Thread a length of yarn through open sts, draw up tightly to fit neck and secure. Sew a bead to each point. Join seam in hat. Sew bell to point. Attach hat to head. Make eyes and mouth in felt and stick with Copydex. Tie ribbon around neck.

BRIDE AND GROOM

BRIDE

HEAD, BODY AND LEGS

Push 16 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 10 rows. Using A, K 10 rows. Using F, K 10 rows.



TOYS

TO MACHINE KNIT

STOCKING FILLERS

◀ *continued*

SHAPE LEGS

Push 8 Ns at left to HP and cont on rem sts for first leg. K 10 rows. Dec 1 st at each end of next row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Push Ns from HP to UWP and finish to correspond with first leg.

ARMS

Using MC, cast on 6 sts by hand. Set RC at 000. Using MT-2, set machine to slip in one direction only. K until RC shows 4 (2 rows knitted). Using A, K until RC shows 20 (8 rows knitted). Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

DRESS

Using A, cast on 38 sts by hand. Set RC at 000. Using MT+, K 4 rows. Cont in any small lace patt. K 18 rows. Cont in st st, K 3 rows. Transfer every 3rd st to adjacent N, leaving empty Ns in WP. K 3 rows. Transfer every alt st on to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HEAD-DRESS

Using A, cast on 21 sts by hand. Set RC at 000. Using MT+2, K 2

rows. Using MT and E, K 1 row. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 1 row. Using MT-2 and A, K 2 rows. Using MT-3, K 4 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

PANTIES

Using A, cast on 10 sts by hand. Set RC at 000. Using MT, K 3 rows. Dec 1 st at each end of next and every foll alt row until 2 sts rem. K 2 rows. Inc 1 st at each end of next and every foll alt row until there are 10 sts. K 2 rows. Cast off.

MAKING UP

Thread a length of matching yarn through open loops at top of head. Remove WY. Draw up sts at lower edge legs and fasten securely. Join legs and back seam from the outside. Stuff. Draw up sts at top of head and fasten securely. Using a length of MC, tie tightly between body and head to form neck. Embroider mouth in J and eyes in B. Roll arms between fingers to neaten the gap. Join cast on sts of hand, pulling tightly. Thread ends of yarn down the middle of the arms to make a little stuffing. Draw up sts at top of arms and fasten securely. Sew arms to body, just under

the neck. Using strands of I, approx 9 cm, 3½ in long, attach to centre of head and sew down in bunches at each side of face. Join side seam of panties, then lightly catch side seams to doll. Join dress seam. Place arms through holes. Gather up neck of dress and secure. Using A, make a crochet cord and thread through holes. Draw up sts at top of head-dress and fasten off securely, join seam. Arrange on head to form a "halo". Stitch to head. Using strands of E, make a bow at back of head-dress. Tie strands of E around leg for a garter. Using C, crochet loops or wind strands around fingers to make flower. Cut strands of D for stalks. Attach to right arm. Using D, make a French knot at centre of flower. Stitch right hand to body.

BRIDEGROOM

HEAD, BODY AND LEGS

Work as for head, body and legs of bride using B instead of F.

ARMS

Work as for arms of bride using B instead of A.

COAT

Push 26 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 10 rows.

Cast off 6 sts at beg of next 2 rows. 14 sts. K 2 rows.

SHAPE BACK

Push 7 Ns at left to HP and cont on rem sts for first side. K 3 rows. Dec 1 st at each end of next and every foll 4th row until 3 sts rem. K 3 rows. Cast off. Push Ns from HP to UWP and finish to correspond with first side.

HAT

Using G, cast on 20 sts by hand. Set RC at 000. Using MT+2, K 2 rows. Using MT and B, K 2 rows. Using MT-2 and G, K 11 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Work as for bride to *. Using H, work long sts from centre of forehead down to side of head for hair. Thread a length of matching yarn through loops of coat. Remove WY. Put coat around neck and draw up sts to fit, fasten securely to body. Sew arms to body over the coat, just under the neck. Embroider a buttonhole in K. Cut a piece of cardboard slightly longer than width of hat, about 1 cm, ¾ in deep. Join ends with Copydex. Join hat seam. Place card inside hat. Stick to head with Copydex. Using A, hand knit a bow over 4 sts or make loops around fingers and sew in position.

TOYS

TO MACHINE KNIT

GLOVE PUPPET PETS

PATTERN RATING

* Easy to knit

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

4-ply Acrylic.

CAT

A small amount in Black (MC) and White (A). Oddment in Dark Pink (B). Stuffing. Small amounts of Green and Pink felt. Red ribbon. Glue.

RABBIT

A small amount in White (MC) and Pink (A). Oddment in Dark Pink (B). Stuffing. Small amounts of Blue and Pink felt. Green ribbon. Glue.

MEASUREMENTS

Height excluding ears approx 23 cm, 9 in.

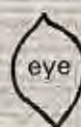
TENSION

No tension square necessary (tension dial setting approximately 7).

KNITTING NOTES

We used knit side of knitting as right side.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.



CAT

BACK AND FRONT ALIKE

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows

ending with carriage at right. Using MC, K 16 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 50 rows. Cast on 10 sts at beg of next 2 rows. 50 sts. K 14 rows. Cast off 10 sts at beg

of next 2 rows. 30 sts. K 26 rows. Transfer every alt st to adjacent N. Push empty Ns to NWPP. Using MT-2, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

PAWS (KNIT 2)

Push 11 Ns to WP. With P side facing, pick up 11 sts from end of arm on front and place on to Ns. Set RC at 000. Using MT and A, K 2 rows. * Push 1 N at opposite end to carriage to HP on next 10

SPECKLED SNAKES

PATTERN RATING

* Easy to knit

MACHINES

This pattern is suitable for standard gauge machines. We used a Toyota 858.

MATERIALS

4-ply Acrylic.

SNAKE SCARF

Approx 75g each in Black (MC) and White (B). Oddment in Cerise (B). Stuffing.

Pair 21 mm safety eyes.

SMALL SNAKE

A small amount in Black (MC) and Blue (C). Stuffing.

Oddment of Cerise felt.

Pair 10.5 mm safety eyes.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

SNAKE SCARF

Length approx 136 cm, 53½ in.

SMALL SNAKE

Length approx 38 cm, 15 in.

TENSION

No tension square necessary (tension dial setting approximately 5).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side. Punch card, as shown, before starting to knit.

We used Toyota card 1 for this pattern. You will find it with the instructions for the monster, Owl and Pussycat pattern.

The snake scarf can be stuffed to make a toy or fun draught excluder.

VARIATIONS OF SMALL SNAKE

Any combination of rows and colours can be used for head and tail and bands of colour can be introduced to body to create variety.

SNAKE SCARF

BODY

Push 41 Ns at left and 40 Ns at right of centre 0 to WP. 81 Ns. Using A, cast on by hand. Set RC

at 000. Using MT, K 9 rows. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B, K 450 rows. Cont in st st and A, K 10 rows. Cast off.

TONGUE

Using B, cast on 11 sts by hand. Set RC at 000. Using MT, K 23 rows. Break off yarn leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

With right side inside, fold body in half lengthways; pin long edges tog. To shape tip of tail, place ruler at start of patt, 2 cm, ¾ in from folded edge and draw a line that almost meets pinned edges

rows. Using MC, push 1 inside N at opposite end to carriage from HP to UWP on next 10 rows. K 2 rows *. Cast off.

EARS (KNIT 2)

Using A, cast on 11 sts by hand. Set RC at 000. Using MT, K 2 rows. Work as for paws from * to *. Make a hem by placing loops of first row worked in A on to corresponding Ns. Cast off.

TAIL

Using MC, cast on 12 sts by hand. Set RC at 000. Using MT, K 20 rows. Dec 1 st at each end of next and every foll alt row until 2 sts rem. Cast off.

MAKING UP

Using two strands of yarn, sew a line of gathering sts along neck on both pieces. With right sides tog, join side, arm, paw edge to arm and head seams. Pull up sts at top of head and secure. Turn to right side. Stuff head. Pull up gathering sts at neck, leaving enough room for your finger to fit inside, secure *. Sew a line of gathering sts at base of ears. Pull up slightly and attach to top of head. Join seam in tail. Turn to right side. Stuff. Attach to body. Cut out eyes in green felt and nose in pink felt using templates. Glue to face. Embroider eye using MC, mouth using B and whiskers using A. Tie ribbon around neck.

RABBIT

BACK AND FRONT ALIKE

Work as for back and front of cat.

PAWS (KNIT 2)

Work as for paws of cat.

EARS (KNIT 2)

Push 12 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 20 rows. Using MT+3 and A, K 20 rows. Using WY, K a few rows and release from machine.

TAIL

Push Ns 6 and 7 at left and right of centre 0 to WP. Using MC, wrap yarn around both sets of Ns 100 times. Tie in the centre and release from machine.

MAKING UP

Work as for cat to *. Thread a length of yarn through loops of first and last row of ears. Unravel WY. Fold in half and join side seams. Pull up gathering sts and secure. Attach folded end to head. Cut loops on tail and trim. Sew to body. Cut out eyes in blue felt and nose in pink felt using templates. Glue to face. Embroider eyes and whiskers using A and mouth using B. Tie neck ribbon.

(approx 27 cm, 10¾ in long). Backstitch along this line and along rem edge, leaving an 8 cm, 3¼ in gap for turning. The excess fabric at tail end will serve as padding and balance out the head. Flatten body with seam at centre front (underside of scarf) and backstitch across rem edges (mouth). Turn to right side. Attach eyes to sides of head, 2 cm, ¾ in from corners. Push in corners. Fold under fabric around eyes to angle sides of head and oversew tog at both sides of eyes. Mouth should measure approx 4 cm, 1½ in and side shaping 8 cm, 3¼ in. Stuff head. Backstitch a semicircle through double fabric to shape back of head. (If stuffing the body, omit this backstitching.) Close gap in long seam. Pull thread at end of tongue to gather sts and join sides with right side outside. With seam at side, tuck in top edges and oversew tog. Work several sts at centre of oversewn edge of tongue as if oversewing but taking the sts down to 1 cm, ½ in below edge. Pull yarn tight after each st to pull edge down at centre and shape tongue. Sew other end of tongue to centre of mouth.

SMALL SNAKE

Push 13 Ns at left and 12 Ns at right of centre 0 to WP. 25 Ns.

Using C, cast on by hand. Set RC at 000. Using MT, K 13 rows. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B, K 100 rows. Cont in st and MC, K 10 rows for tail tip.

MAKING UP

With right side inside, fold body in half lengthways. Backstitch long edges tog, leaving a 5 cm, 2 in gap at centre for turning and tapering sts towards fold across MC at tail end to shape tip. Cut a 'Y' shape of felt for tongue. Without turning to right side, flatten body with seam at centre front (underside of snake). Tuck 'V' shaped end of tongue inside open end of body so that straight end of tongue protrudes just beyond fabric edges, adjacent to central seam. Backstitch fabric edges tog, catching tongue into position. Turn to right side using a knitting needle to push out ends. Attach eyes to sides of head. Stuff head and optionally body. Close gap.

TOYS

TO MACHINE KNIT

TOPSY TURVY

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De Lux 4-ply. Small amounts in Flesh (MC), Pink (A), Turquoise (B), Brown (C), Yellow (D) and White (E). Oddments in Black (F), Red (G) and Blue (H). Washable toy stuffing.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

Height 28 cm, 11 in.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

SLEEPING BODY AND HEAD

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and C, K 10 rows. Using MC, K 20 rows. Using MT and B, K 16 rows. Using WY, K a few rows and release from machine.

SKIRT

Push 80 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+3 and B, K 60 rows. Using A, K 60 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed. Using MT and E, K 2 rows. Using WY, K a few rows and release from machine.

WIDE AWAKE BODY

AND HEAD

Push 40 Ns to WP. With P side of E on skirt facing, replace sts on to Ns, placing 2 sts tog on to each N. With P side of sleeping body and head facing, replace sts from last row worked in B on to same Ns. Using MT and E, K 2 rows. Using A, K 16 rows. Using MT+1 and MC, K 20 rows. Using D, K 10 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 4)

Push 20 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 8 rows. Using MT+1 and E, K 2 rows. Using B, K 16 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. K another arm as above and two using A instead of B.

TOYS

TO MACHINE KNIT

◀ (continued)

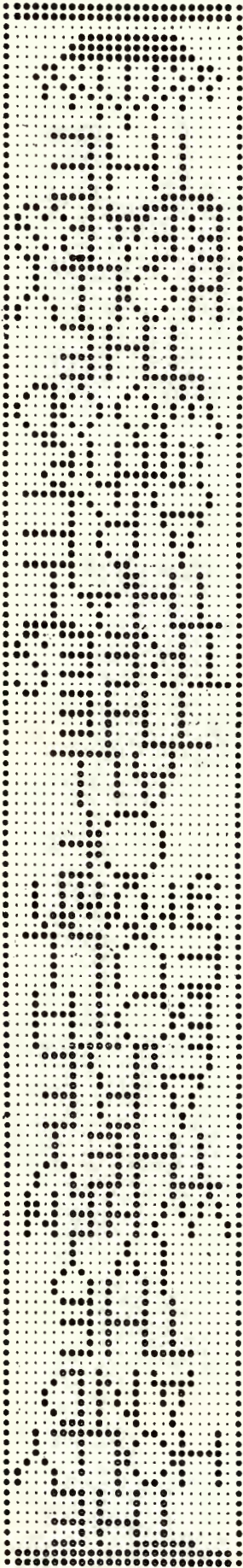
HAIR (MAKE 2 IN C AND 2 IN D)

Push Ns 39 and 40 at left and right of centre 0 to WP. Wrap yarn around both sets of Ns, 9 times. Tie in the centre and release from machine.

MAKING UP

Thread lengths of matching yarn through open loops of hair in C and hands. Unravel WY. Sew a line of gathering sts along both necks. Join centre back seams of both dolls. Draw up sts at top of one head and secure. Stuff heads and bodies. Draw up sts at top of second head and secure. Pull up gathering sts at necks and secure. Join skirt seam. Pull up gathering sts on hands and secure. Join arm seams. Stuff. Sew arms to bodies. Fold hair in half and attach to side of head. Cut loops. Divide evenly and plait. Trim to required length. Secure ends with a length of matching yarn. Tie each plait with a bow using a length of yarn to match dress. Make sure the plaits do not show below dress. Embroider faces using G for mouths, F for eyes of sleeping doll and H for eyes of wide awake doll.

Use other sides of
cards to make
lettering correct. If
using electronics,
mark mylar sheet this
way round. Use
separate 60 row cards
or roll. Pattern takes
153 rows



MASTERCLASS continued

MASTERCLASS PATTERNS FOR FAIRIES AND FATHER CHRISTMAS

CHRISTMAS FAIRY FROCKS

These can be made with small amounts of "left-overs" - 2 30s acrylic, Bramwell's Silky, French Crêpe, Twizzle or even two or three strands of sewing cotton, plus two strands of fine lurex (small reels if you've no left-overs). You will also need approximately half a metre or half a yard of nylon net for the simple dress and wings, two or three pipe cleaners for the flounced dress and wings, a few sequins, preferably star-shaped, a cocktail stick and a scrap of silver paint for the wand and about half a metre or half a yard of very narrow ribbon for sashes and head dress.

TENSION

Approx 36 sts and 48 rows to 10 cm, 4 in. Approx T3 or 4.

SIZE

To fit Barbie or Sindy.

SIMPLE DRESS

Cast on 180 stitches in waste yarn. Knit 10 rows. Change to main yarns and tension and make a closed cast on over alternate needles. Knit 80 rows. Cast off. Steam press sideways, stretching 'hem' edge. Cut a straight piece of net the same size and sew neatly at the top about 1 cm, 1/4 in down from the top edge. Mark top in half. * Pick up one half on to machine over 20 stitches "gathering" in fullness. Knit 12 rows. Push 10 needles at one side to hold and finish each side separately. On remaining needles knitting, knit 12 rows. Cast off. Repeat on remaining 10 needles * Repeat from * to * with other half of skirt.

Sew skirt seam at centre back, using fine oversewing and continue sewing 12 rows of bodice for centre back seam. Sew front seam and shoulders, pulling these in to make narrow straps at top. Steam skirt again. Either leave with cast on edge or turn up

a very tiny hem and double crochet closely over it to make hem flute out still more. Use narrow ribbon for a tiny bow-tied belt or sash.

NET WINGS

Cut two pieces as in diagram. Place together and gather down centre. Pull up and secure. Sew firmly to centre back seam of bodice.

FLOUNCED DRESS TOP FLOUNCE

Cast on 40 stitches in waste yarn. Knit 10 rows. With main yarns and main tension, make an 'e' wrap (closed edge) cast on. Knit 2 rows. (Carriage at right.) * At left, push out 4 needles to hold. Knit row. Push out next needle at left to hold. Knit 1 row *. Repeat from * to * until 5 needles are left knitting. Knit 4 rows across all needles. Repeat this shaping until you have approx 24 cm, 5 1/2 in at top or waist edge.

BOTTOM FLOUNCE

Make as above but cast on 50 stitches. Hook both flounces back on to machine as for 'simple' dress and make bodice the same way. Sew seams and neaten. Steam press flounces.

WINGS

These are knitted "on the cross" using two strands of Lurex. It is easier to begin with several stitches on waste yarn. Carriage at right. Knit 1 stitch at centre. At left, increase 1 stitch, knit back. Continue to increase a stitch at beginning of every row until there are 100 stitches, then decrease a stitch at beginning of every row. Cast off last stitch.

Press or block piece. Twist two pipe cleaners firmly together for 2 1/2 cm, 1 in as in diagram. Gather "wings" as shown and sew firmly to pipe cleaners. Sew these firmly to centre back seam of dress.

WAND (BOTH VERSIONS)

Paint cocktail stick silver or gold. Do this in two halves. Paint one end and stick the other in a piece of potato or clay until dry. Repeat for other end. Stick a "star" sequin each side of one end (or plain sequin if you can't find stars).

HEAD DRESSES

Either sew one star to centre of ribbon to tie round head or twist another pipe cleaner round to

form "wreath" and sew or stick stars closely over it. Decorate dresses with more sequins if you wish.

N.B.: If making these for very small children, use the net wings and ribbon head dress and use ready made silver or gold paper stars for added safety.

FATHER CHRISTMAS

Made in 3-ply wool or two strands fine 2-ply. I used fine white kid mohair for the "fur" binding, but you could use wool.

TENSION

Approx 36 sts and 48 rows to 10 cm, 4 in. Approx T3 or 4.

Begin at back hem. Using 'e' wrap for a closed edge, cast on 50 stitches. Knit 90 rows. Increase 15 stitches at beginning of next 2 rows. Knit 20 rows. Push 40 stitches at one side to hold and finish each side separately. * On remaining 40 stitches in working position, knit 20 rows. Put in marking thread for shoulder. Knit 20 rows, put in marking thread for end of neckline. Knit 20 rows. Cast off 15 stitches at beginning of next row (same side as extra 15 stitches cast on). Knit 90 rows. Cast off *. Repeat from * to * for other side.

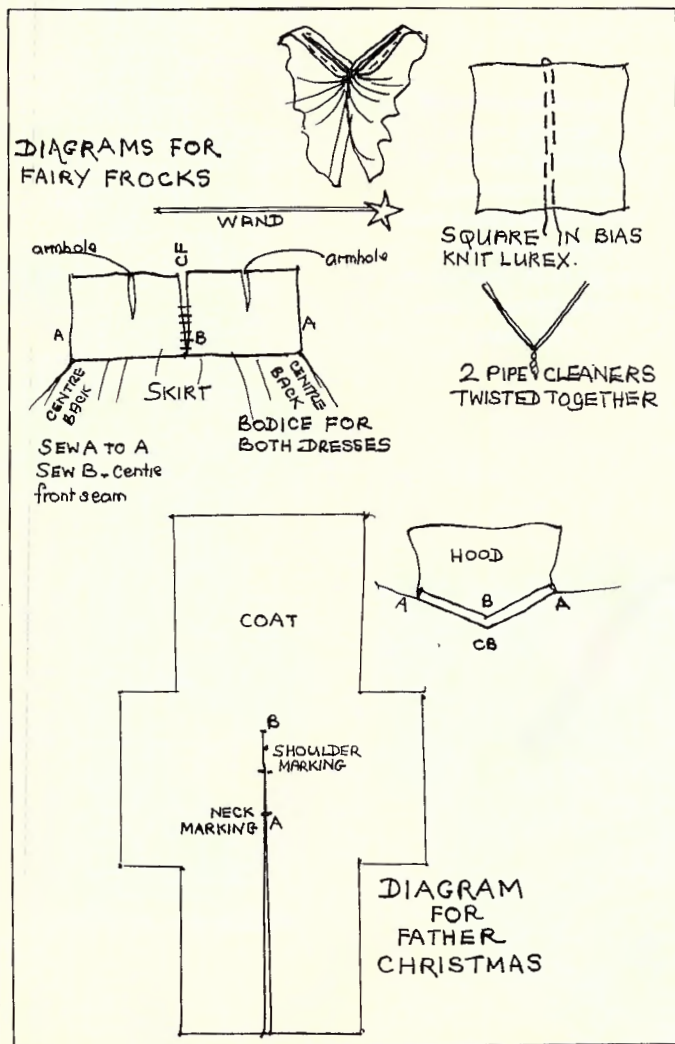
HOOD

Pick up 50 stitches between neck markers, knit 8 rows, pick up first row to make channel. Knit 40 rows, cast off. Sew seams using fine oversewing and steam press lightly.

Knit "fur" edging. Cast on 14 stitches using MT-1. Knit a length sufficient to go around coat and hood plus approx 4 cm, 1 1/2 in for each cuff. Gather cuffs up to fit. Bind all edges with white. Add the occasional black stitch for "ermine tails" on binding. Make a crochet chain about 15 cm, 6 in long to thread through neck channel. Either knit a rouleau over 10 stitches for waist tie, or make belt from black ribbon or strip of black leather or plastic with a small buckle. If you are buying a new Paul or Ken to wear this outfit, choose one with black boots, if possible, to look "Father Christmassy". You could also knit red trousers out of two straight pieces, loose enough to tuck into the boots and a simple sack to carry a small additional present.

Make "Mother Christmas" the same way, but she looks nicest with the rouleau tie tightly round her slender waist.

N.B.: All these will wash if hand washed carefully and allowed to dry flat, ready for next year too!





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STITCH PATTERNS

Fair Isle – Part 1

This month, Diane begins to explore Fair Isle, or two colour knitting as it should be called and explains how it is knitted and how to overcome the problems of long floats.

Diane Bennett

Seeing two colour knitting being produced with such ease is often the reason why a knitter buys a machine. It is usually the first stitch pattern that she will use and is very popular for a variety of garments, but how is it knitted?

The first machine which I used had no automatic patterning and Fair Isle was quite difficult to knit. For each row, the needles were selected to knit the main yarn and these were knitted with the carriage set to slip over the unselected needles. The other needles were then selected and knitted with the contrast yarn, while slipping over the needles previously knitted. After at least two movements of the carriage, one row of Fair Isle was completed.

Knitting Fair Isle has been made much quicker by two improvements, needle selection and a two colour feeder. The needles can now be selected for a pattern using push buttons, a punchcard or a mylar sheet. Punchcard and electronic machines have a feeder which can be threaded with two yarns and those are both knitted into the row at the same time, making Fair Isle almost as quick to knit as stocking stitch.

How are the needles selected and knitted for Fair Isle? Each needle in the pattern is either selected to D position or remains in B position. The selected needles are those which correspond to the pressed buttons, punched holes in a punchcard or marked stitches on a mylar sheet. To knit Fair Isle, two yarns are threaded into the feeder, the main yarn in Feeder A and the contrast yarn in Feeder B. Selected needles are knitted with the contrast yarn in Feeder B and unselected needles with the main yarn in Feeder A. (Note: Push button machines do not have a two colour feeder. The contrast yarn is either laid over the

selected needles or placed in a guide on the side of the sinker plate.)

To knit Fair Isle on a punchcard or electronic machine, insert the punchcard or mylar sheet. Knit one row with the change knob set to KC to pre-select the needles to B and D position. With the main yarn in feeder A, thread the contrast yarn carefully into Feeder B. Check that it has clicked into place since, if it is not in the correct position, the selected needles will drop! Press the MC button in the centre of the carriage (later electronics, top half only) to knit Fair Isle. The needles will then be knitted as described with the two yarns.

As each yarn is knitted, the other forms a float in front of the needle. If several stitches are knitted with the same yarn, a long float of the other yarn is formed and this can catch when the garment is worn, as shown in Fig. 1. This is one of the biggest problems for knitters using Fair Isle for garments, but there are several solutions. Experiment with different methods, because some are only suitable for certain types of design.

1. Look for a design with short floats.

When selecting a design for knitting in Fair Isle, examine it carefully. Look for blocks of black or white stitches knitting together. Remember that an all-over pattern repeats, so check the overlap at the edges. Try to avoid floats longer than about five or six stitches especially when knitting garments for children. It is useful to collect a range of good designs; for example Iris Bishop, a regular contributor to *MKM* is well-known for her Fair Isle designs with short floats. Knitters wishing to design their own patterns for Fair Isle may find it useful to look at the means that she uses to reduce float length



Fig. 1



Fig. 2



Fig. 3

without spoiling the completed design.

Advantage: this is the best method of knitting fabrics without long floats.

Disadvantage: although useful for geometric and other designs, it is not always possible to produce a Fair Isle pattern with short floats which looks like the real thing and is instantly recognisable.

2. Picking up floats while knitting.

Knit the first row of the stitch pattern. Check the floats which have been formed. If one is long,

pick up the centre of the float with a single prong transfer tool.

Repeat this for each float in the previous row and check the floats. When picking up floats of a similar length for several rows, avoid picking up on to the same needle every time.

Advantage: this method is easy for designs with odd long floats.

Disadvantage: designs with a large number of long floats are very tedious to knit. Where floats have been picked up, the colour usually shows through on the plain side of the knitting.

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3. Latching up floats after knitting.

If a design has a vertical block of long floats, these can be latched up after the rows have been knitted. The loop at the top of the latched section can be placed on to a needle as shown in Fig. 2. If the floats are latched up after the garment piece is removed from the machine, it can be sewn down.

Advantages: many designs, for example "animals", have long floats between the repeats which can easily be latched up. This is even possible after completing the garment.

Disadvantages: the floats are shortened, which can cause the knitted fabric to be puckered. Although the floats are joined together, they are not held on the surface of the fabric and can still be pulled in wear.

4. Using separate strands of yarn to hold down floats. The basic method is fairly simple. Use a strand of yarn or sewing thread for each block of floats. Make a loop in the yarn and place it on a needle below the floats. Every two or three rows, wrap this extra strand of yarn over a needle, returning it to the correct position (B or D position) before knitting the row.

The strand which is used should be as fine as possible and if yarn is to be used, it should ideally be split into two pieces by pulling apart the two strands which make up the yarn. If the correct colour is available, sewing thread can be used as an alternative. If the main part of the knitting to which the floats are to be joined is knitted with the main yarn, a strand of this should be used for wrapping, while contrast yarn should be used for any areas which will be knitted with this colour. Fig. 3 is wrapped with a strand of the contrast yarn throughout.

Advantages: this is a very neat method of securing floats, with little visible effect on the right side of the fabric. When knitting motifs, the edges are wrapped in the same way, so using extra

strand(s) to hold the floats is quite easy.

Disadvantages: when knitting an all-over pattern with several blocks of long floats, it can be difficult to ensure that the right strand is used for wrapping and this can be very tedious. Designs which have floats of both colours vertically are difficult to secure with the correct colour.

5. Knit a lining for the Fair Isle. Anything from a border or motif to a complete garment piece can be lined with another piece of knitting, made with a very fine yarn. Make the lining before the garment piece. Use a fine yarn which will wash in the same way as the main yarn, for example 2/30s industrial or Silky with acrylic. Choose a colour which matches or tones with the main colour.

Using waste yarn, cast on the number of stitches to be used for the piece of knitting to be lined and knit a few rows. Knit on the cord. Change to the lining yarn and, at the same tension to be used for the main part of the knitting, knit the same number of rows. If the complete garment piece is to be lined, shape as this will be shaped, removing neckline and shoulder stitches with waste yarn.

After knitting the welt of the garment piece, pick up the stitches from the first row knitted in the lining yarn. To line a border, knit in Fair Isle then pick up the open stitches from the last row of the lining. To line a complete garment piece, leaving the lining loose and join it into the seams when assembling the garment. Fig. 4 shows the neat reverse side of a lined piece of knitting, but this has been lined with a contrast colour so that it can be seen easily.

Advantages: this gives the neatest finish on both sides of the fabric. This very loosely knitted lining will pull out to the same shape as the main part of the knitting.

Disadvantages: the lining gives extra weight to the garment, but if both yarns are chosen with care this should not be a problem. An extra cone of yarn is required for lining, but since a perfect match is not required, it is usually possible to use oddments of yarn for lining.

In the next article in the series, I will be looking in detail at knitting Fair Isle, including choosing yarns and using it in interesting ways.

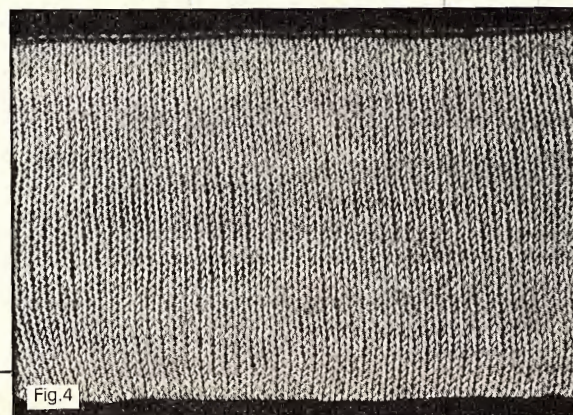


Fig. 4

A Mary Dowse Original

GIVE YOURSELF A TREAT

This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

To: Mary Dowse, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD.

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T E A C H - I N

Last month I wrote about knitting a round neck. So this month it's **neckbands for round necks**.

Most knitters feel that finishing a neckline is very important and I agree with them. It's the part of a garment that is always on show. We knitting freaks may inspect each other's side seams and hems (!), but your neighbour probably won't. However, she *will* see your necklines.

Ann Kite

The first neckband is the one I always say will hide a multitude of sins! That is, if your neckline isn't quite as perfect as you hoped, this will cover up any split or enlarged stitches. I'm not in favour of "bodging", but we all have times when something isn't quite so perfect as we hoped and it's good to have a method of finishing that can recover the situation.

The first thing to do for any neckband is to estimate the number of stitches required. This is one of the few situations in which I estimate stitches and I find it works better than trying to calculate them. I'll even ignore

what a pattern says if my estimate differs widely from the pattern.

Actually, if you followed my method of knitting a round neck last month, you'll have very little estimating to do. A lot of the stitches on the front and back neck were stripped off on waste yarn. When knitting a round neck make a note, as you knit the neckline, of how many stitches you strip off on waste yarn on both the front and back. Then join one shoulder seam. Now the only part of the neckline you have to estimate for stitches is along one side between the front waste

yarn and the back waste yarn. Don't stretch the knitting as you estimate the stitches required.

Double the number you estimated, to allow for the other side and then add the number of stitches on waste yarn front and back. The result is the number of stitches required for the neckband.

If you knitted last month's exercise piece, the number of stitches on waste yarn on the front is 30 and on the back 36. Use these figures to work out how many stitches you need for the neckband, and bring the number of needles required to working position.

For the first band, which is knitted on to the neckline, bring all the needles to working position, even though the neckband will be knitted in mock rib.

With the right side of the work facing you, pick up stitches down the side of the neck and the stitches in main yarn from below the waste yarn. Don't pick up a single loop when picking up down the side of the neck, pick up a double. You're really picking up in the channel between the edge stitch and the next. If you do this with the triple transfer tool, it will help you space the stitches evenly. You need to pick up the number of stitches estimated for the side of the neck. You're not trying to pick up every stitch down the side of the neck.

When picking up the stitches from below the waste yarn, the waste yarn should curl towards you. In some places you'll have two stitches to go on one needle.

One is the stitch and one the loop formed when wrapping the edge holding needle. You must of course pick up every stitch from below the waste yarn.

Now remove the waste yarn and check for dropped stitches. Then move all the needles to holding position. The holding lever(s) should be set to the knitting position. Set the row counter to 000, ready to knit the neckband. In the following exercise, MT is the abbreviation for Main Tension, MT-2 is Main Tension minus two whole numbers, N(s) is needle(s) and st(s) is stitch(es).

RC 000: Knit 2 rows at MT.

RC 002: Transfer every third stitch to the adjacent N (you want to end up with 2 sts on one N, 1 st on one N and one empty N). Return empty Ns to the non-working position. Knit 6 rows at MT-2.

RC 008: Knit 6 rows at MT-3.

RC 014: Knit 1 row at MT+1.

RC 015: Knit 6 rows at MT-3.

RC 021: Knit 6 rows at MT-2.

RC 027: Bring empty Ns back to working position. Knit 3 rows at MT.

RC 030: Knit 8 rows of waste yarn and strip off.

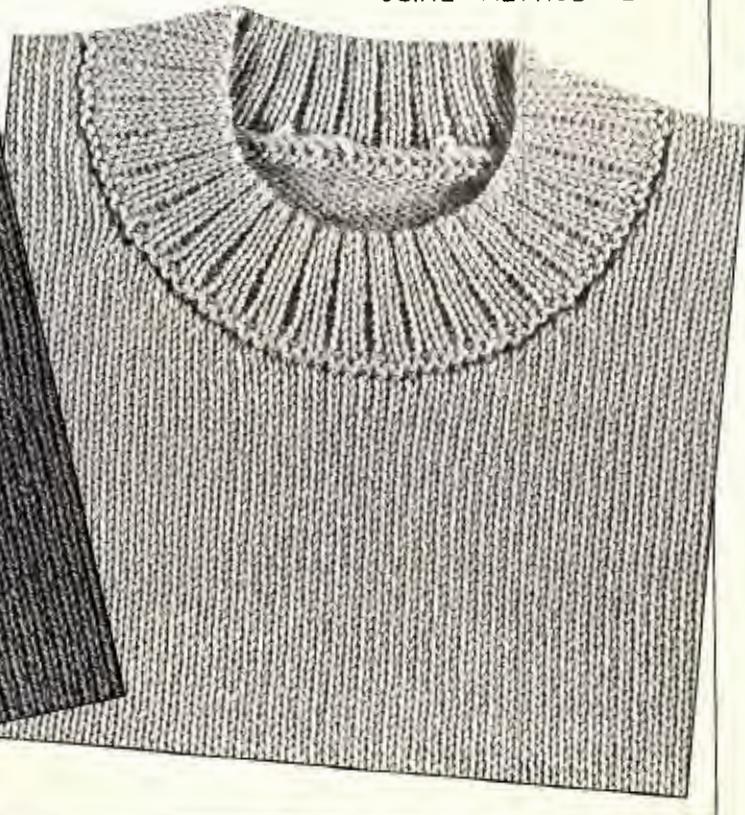
Pull the neckband lengthwise to close the rib. Fold the neckband to the right side of the garment. Steam or press the neckband in a folded and curved position. (See last month's article for steaming and pressing.)

Unfold the neckband and press the waste yarn and the last row (in main yarn) of the neckband. Even with acrylic, I press the last row of the neckband like this as it makes

ROUND NECKBAND KNITTED
USING METHOD 1



ROUND NECKBAND KNITTED
USING METHOD 2



finishing the neckband much easier. Don't overdo it though! For acrylic yarns, I use a temperature just below steam heat. (Make sure you don't press the rest of the garment or band as well.)

Join the second shoulder seam, then mattress stitch the edges of the neckband together. Mattress stitching is done from the right side and is invisible on the right side. Line up the edges of the band, with the right side facing you. To mattress stitch, using a length of main yarn, go in and under two ladders and out again on one side, then cross to the second side, go in and under two ladders and out again as on the first side. Now go back to the first side and go in where you came out before, under two ladders and out, then back to the second side, going in where you came out last time and so on. When you've done a few stitches, pull the yarn taut and the sides will come together. You can sew down the centre of a line of stitches, or between two columns of stitches. However, do the same on both sides and then the seam will match perfectly.

Now fold the neckband to the outside (right side) and pin in position. Pin half way down the band, not at the edge of the knitting. When you sew the band down, you want to be able to feel and manipulate the neckline and band. The neckband should come

over the picked up edge, hiding it entirely.

Unravel the waste yarn down to the last two rows. Unravel the last two rows a few stitches at a time and backstitch the exposed main yarn stitches to the right side of the garment. If you have pressed the band correctly this is quite easy. The stitches stay flat and open and easy to sew. If you've not pressed the band properly, the stitches will twist and turn and unravel and be generally impossible to sew!

It must be backstitch. Backstitch has give. It will allow the neckline to stretch and go over the head. Hemming or running stitch won't.

The second neckband is knitted first, then joined to the garment on the machine. It doesn't involve backstitching; however the neckline must have been knitted perfectly as this neckband doesn't hide anything!

Estimate the number of needles required in the same way as for the first neckband. Arrange the needles for a 2x1 mock rib and knit the neckband in the same way as you do a mock rib hem (see August Teach-In), but graduate the tensions in the same way as for the first band.

So the pattern for the band is: Arrange Ns for 2x1 mock rib. Cast on and knit 8 rows waste yarn at MT-1. Knit 1 row using the nylon cord at MT.

RC 000: Using main yarn knit 1

row MT.

RC 001: MT-2, knit 6 rows.

RC 007: MT-3, knit 6 rows.

RC 013: MT+1, knit 1 row.

RC 014: MT-3, knit 6 rows.

RC 020: MT-2, knit 7 rows.

RC 027: Bring all Ns to working position, turn up hem and knit 1 row at MT.

With the right side of the garment facing the machine, pick up down the side of the neck and from below the waste yarn just as for the first neckband. This time the waste yarn will curl towards the machine.

Unravel the waste yarn and check for dropped stitches. Move all the needles to holding position. On the carriage the holding position lever(s) are set to knit.

Knit 1 row at MT.

Knit 1 row at T10.

This last row was knitted very loosely so that you can bind off using a tapestry needle. To bind off, move the needles slightly forward of the needlebed, with the stitches remaining in the hooks. Break the yarn, leaving a long length. Thread a tapestry needle, or the double-ended bodkin if you're working on a Chunky machine and backstitch through the stitches as they hang in the needle hooks. You can do this from either end of the needlebed. I am right handed and find it easiest to go from left to right. If the yarn end is at the wrong side, just use a fresh piece of yarn. Every ten stitches or so

you can remove the stitches you've backstitched from the machine.

This method of binding off has give. If you cast off or link off it won't stretch and go over the head.

After binding off, join the second shoulder seam and mattress stitch the neckband seam.

These neckbands used on round necks, knitted using the holding position for shaping, as described in last month's article, will stretch and go over the head - even a toddler's head. The key point is that casting off or linking off has not been used on either the neckline or the neckbands.

The length (or depth) of the neckband is a matter of choice. I've suggested a number of rows in the exercises, but don't be afraid to change them to get the effect you want. If you have a Chunky machine, you'll probably want to halve the number of rows I suggested. Notice that the first neckband has one more row in the second half than in the first. (The fold row is at RC 014; the total number of rows is 30.) This makes sure the pick up line is covered and makes sewing down easier. The second neckline has exactly the same number of rows in each half. (The fold row on both bands and the row knitted after turning up the band in the second version, are extra rows.)

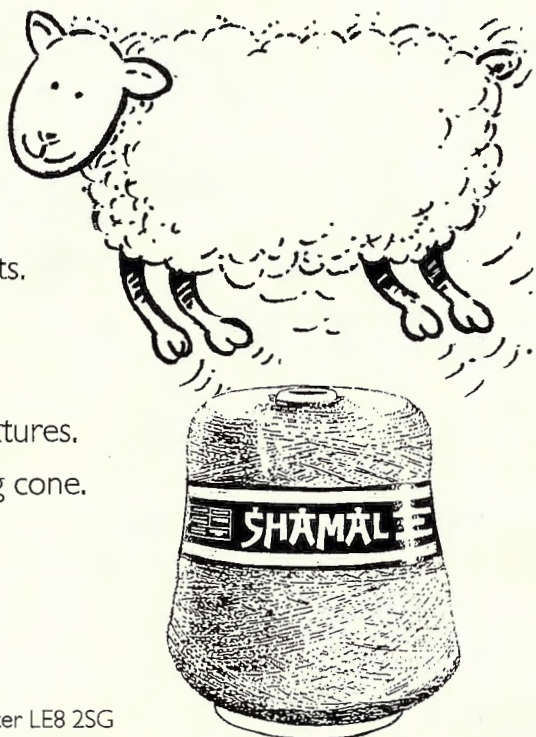
Next month, on to V-necks.

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5



BACK

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 124 [140, 154] Ns on each bed to WP for full needle rib/double rib. Using MT-5/MT-5 and MY, cast on. Using MT-4/MT-4, K 2 tubular rows. Using MT-3/MT-3, K 1 tubular row. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 2 rows. Shape sides by inc 1 st on each bed at beg of next 2 rows and every foll 3rd and 4th [5th and 6th, 5th and 6th] rows until there are 128 [170, 178] sts on each bed, then on every foll 5th and 6th [7th and 8th, 7th and 8th] rows until there are 156 [172, 186] sts on each bed. K 2 rows. RC shows 94 [98, 104] and work measures 20 [21, 22] cm, 8 [8¼, 8¾] in. **SHAPE ARMHOLES**

Cast off 6 sts on each bed at beg of next 2 rows, 2 [3, 4] sts on each bed at beg of next 2 rows and 2 sts on each bed at beg of foll 6 rows. Dec 1 st on each bed at each end of next and every foll alt row until 118 [132, 144] sts rem on each bed. K 95 rows.

SHAPE NECK

Using a length of MY, cast off centre 38 sts on each bed. Push 40 [47, 53] Ns on each bed at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts on each bed at beg of next and foll alt row.

SHAPE SHOULDER

* Cast off 8 [10, 11] sts on each bed at beg of next row and 2 sts on each bed at beg of next row. Rep from * once more. Cast off 8 [10, 11] sts on each bed at beg of next row and dec 1 st on each bed at beg of foll row. Cast off rem 7 [8, 11] sts on each bed. With carriage at left and using a transfer tool, push rem Ns from HP to WP by hand. Finish to correspond with first side reversing shapings.

RIGHT FRONT

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 69 [77, 84] Ns on each bed to WP for full needle rib/double rib. Using MT-5/MT-5 and MY, cast on. Using MT-4/MT-4, K 2 tubular rows. Using MT-3/MT-3, K 1 tubular row. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 2 rows. K 1 row extra for left front only. Counting from left edge, make buttonholes over sts 6, 7, 8 and 9 on each bed on the 7th and every foll 28th row 5 times and, at the same time, shape side by inc 1 st on each bed at beg of next and every foll 4th [6th, 6th] row until there are 71 [92, 96] sts on each bed, then on every foll 6th [8th, 8th] row until there are 85 [93,

5 DOUBLE RIB CARDIGAN

PATTERN RATING

•• Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.
2 [2, 2] x 500g cones in Wild Rose (MY)
5 buttons

GARMENT WEIGHT

Finished garment in second size weighs 600g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 99 [109, 119] cm, 39 [43, 47] in.
Length to shoulder 45 [46, 47] cm, 17¾ [18, 18½] in.
Sleeve seam 42 cm, 16½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches (on each bed) and 47 rows to 10 cm, 4 in measured over full needle rib/double rib (tension dial setting approximately 5/5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

100] sts on each bed. K 3 rows. RC shows 94 [98, 104] (95 [99, 105] on left front).

SHAPE ARMHOLE

Cast off 6 sts on each bed at beg of next row, K 1 row. Cast off 2 [3, 4] sts on each bed at beg of next row, K 1 row. Cast off 2 sts on each bed at beg of next and foll 2 alt rows, K 1 row. Dec 1 st on each bed at beg of next and every foll alt row until 66 [73, 79] sts rem on each bed. K 10 [6, 0] rows.

SHAPE FRONT EDGE

Using a three pronged transfer tool, dec 1 st on each bed at front edge of next and every foll alt [alt, 3rd] row until 55 [66, 48] sts rem on each bed, then on every foll 3rd row until 33 [40, 46] sts rem on each bed. K 2 rows.

SHAPE SHOULDER

Cont to dec at front edge on every 3rd row from previous dec and, at the same time, cast off 8 [10, 11] sts on each bed at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 [8, 11] sts on each bed.

LEFT FRONT

Work as for right front reversing shapings by noting alteration in number of rows worked and omitting buttonholes.

SLEEVES

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 70 Ns on each bed to WP for full needle rib/double rib. Using MT-5/MT-5 and MY, cast on. Using MT-4/MT-4, K 2 tubular rows. Using MT-3/MT-3, K 1 tubular row. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, shape sides by inc 1 st on each bed at beg of every foll 3rd and 4th rows until there are 162 sts on each bed. K 14 rows. RC shows 198 and work measures 42 cm, 16½ in.

SHAPE TOP

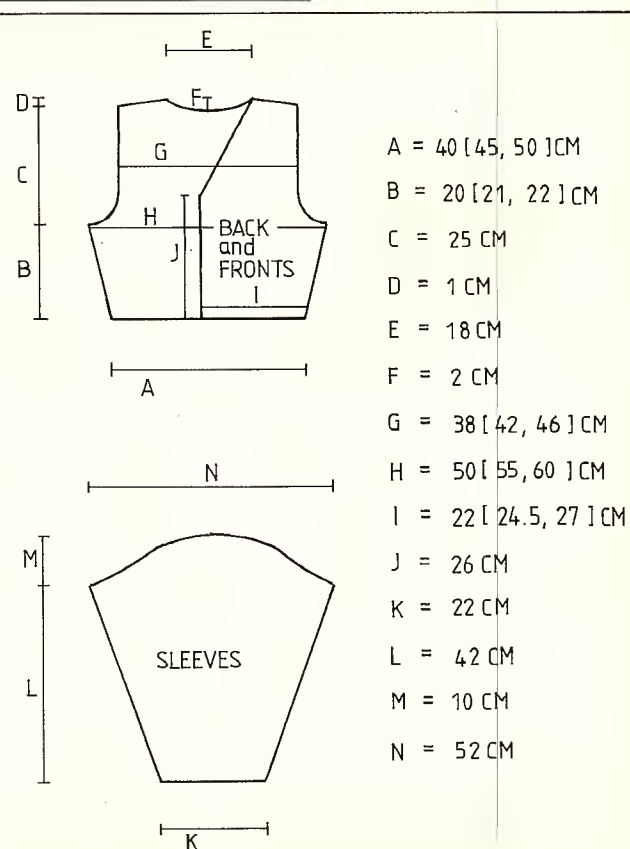
Cast off 6 sts on each bed at beg of next 2 rows, 4 sts on each bed at beg of next 4 rows, 3 sts on each bed at beg of next 6 rows and 2 sts on each bed at beg of next 12 rows. Dec 1 st on each bed at each end of next and foll 2 alt rows, K 1 row. Cast off 2 sts on each bed at beg of next 12 rows, 4 sts on each bed at beg of next 2 rows, 8 sts on each bed at beg of next 2 rows and 10 sts on each bed at beg of next 2 rows. Cast off rem 18 sts.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

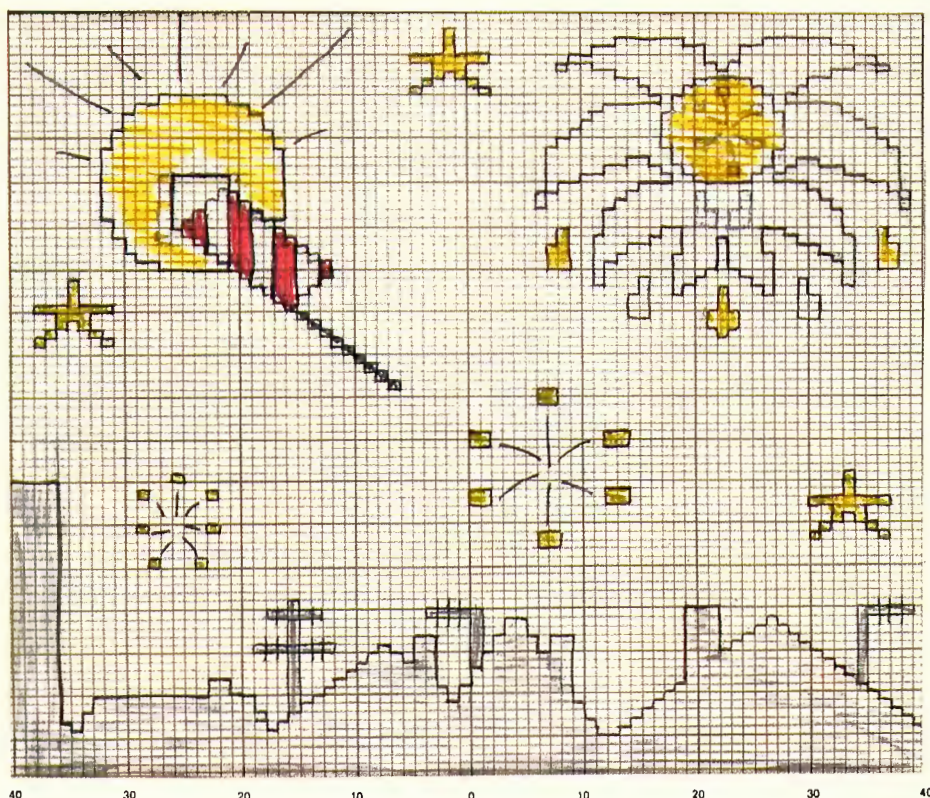
MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Finish buttonholes and sew on buttons.



CREATIVE INTARSIA

REMEMBER, REMEMBER...



Keni Freeman

Cold crisp clear nights, bright stars, jacket potatoes and soup, this is what Bonfire Night always makes me think of. However now, as an adult, it seems to me it is always cold, it tends to rain, there are never any stars to see and you often end up eating the soup and potatoes indoors.

Apart from that the vision of Bonfire Night that we grow up with always sticks with us and this simple design is based on my idea of the roof tops on November 5th.

The design was created first of all on graph paper, working over an area of 80 stitches by 90 rows based upon the size of a child's sweater. When the design was finished and coloured in (I deliberately stuck to using just a few colours to keep costs down), it was knitted in 4 ply acrylic on a standard gauge machine at main tension 6 for both the stocking stitch and Intarsia work, but could have just as easily been knitted on a chunky machine for an adult. As usual I have created a very simple design to give you the basics, allowing you to work on the picture and add your own special effects.

If you look at the design, starting at the bottom, you will see that I have knitted the roof tops in a plain grey, but you could add more features at this point, making each roof more distinguishable or including something such as a church spire. For a longer sweater the houses could take on a real "house" format showing windows and doors. The sky has been created in just one shade of blue but clouds, moon and more stars can be added. The fireworks themselves have been knitted as simply as possible with just the minimum amount of embroidery to help bring to

life the idea from the graph, but brighter fluorescent yarns could be used.

If you were knitting this garment for a child it would be best to knit in all the design and just add embroidery. This is for safety as much as practicability, however, for an adult, the circular "star-burst" fireworks, although shown with yellow points and basic white back stitch embroidery, could be created with yellow knitting-in beads, the white back stitch replaced by a silver thread. The other fireworks and indeed the stars as well, could all be knitted using a Lurex thread mixed with the main yarn to add sparkle.

If you needed to enlarge the design, top to bottom this would be just a matter of having more roof top or houses and sky. To enlarge the design from side to side, is quite simple as well. All you need to do is start to recreate the roofs again working from

the tall chimney, so that you get a repeat from this point. You can then position another "star-burst", rocket, or star or two and you have enlarged the design. Use this method to enlarge the design for sizes right up to a large adult sweater.

If you want to copy the design, the easiest way is to use a photocopier to enlarge the graph to a size that you can work from. The actual size of the graph is 32 stitches and 42 rows to four inches or ten centimetres and is a tension related graph paper scale. This gives you the starting point of the design, so you can see that 80 stitches by 90 rows, knitted as shown gives you a finished picture size of approximately ten inches wide by 8¾ inches high.

I hope that this inspires you to get knitting and use this design or one of your own creation on your favourite stocking stitch pattern.

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

Thank you for a super magazine and for 'Helpline'. I am the lucky reader who got the Orion machines from Ruth Hooker in the March issue.

Unfortunately it has been difficult to arrange collection so I have not actually seen the machines yet, but one, the single bed, is going to a friend of mine who is very ill herself and cannot get about much but would love to machine knit. The other I want to use partly for knitting blankets, as the double bed can be fitted end to end to make a double width single bed! That is where it is not being used by my son's secondary school for their Textiles Course. I let them have my old Orion last year and have missed it ever since.

Lots of charities need knitted blankets and I always use up oddments of yarn for stripes. I also want to knit up some premature baby clothes for the hospital's premature baby unit (Maidstone) and am sending in for your patterns for this.

A small tip – when transferring stitches from a ribber bed to main bed without a transfer carriage it is a boring job. You can use a 3x1 pusher and work along every fourth stitch then use the same pusher to push up the centre needle of the remaining groups of three, transfer these, then one each of the remaining ones, then the last needle. It may not be any quicker but it certainly is less boring. It breaks up the monotony and you are still working in a rhythm.

I am trying to set up a small machine knitting group from the mothers at the Asthma Swimming Group that I also run (all our family are asthmatic). There are at least five mothers who machine knit, but our problem is that we mostly live in outlying villages and our husbands work shifts so we cannot get to a proper club on a regular basis. We are looking forward to getting together even if only for a natter about knitting, you can often learn a lot from just talking methods

through. I will let you know if we get it going.

Yours sincerely,
Mrs Mandy Hobbs
Rochester, Kent

I hope you enjoy the use of the machines (when you get them) and thank you for your tip. As to your club, if you have problems meeting you could always start up a postal club, that often works well with knitters who have problems trying to get together.

Dear Anne,

With regard to your April issue, the letter from Mrs D. Leary.

I also have a Brother 950i and use the pen supplied. I have tried the "Vanishing Trick" and found that it doesn't (Vanish that is).

However I have the perfect solution – Duraglit – I promise you it works like magic, no effort is needed, simply wipe clean.

Yours sincerely,
Mrs Pat Uckeford
North Harrow, Middlesex

Dear Anne,

I have just finished reading another bumper issue of *Machine Knitting Monthly*, the May issue. I particularly like Mary Dowse's articles and your other feature writers. They emphasise the 'design' aspect of knitting and encourage the trend of not relying totally upon patterns, but make you feel you can use your own ideas. This has got to be a good thing, so that a good image is maintained for machine knitters. That way we will get a better service from some suppliers who seem to assume a lack of knowledge of technical matters. This attitude to machine knitters is unbelievable – machines after all, are the epitome of mechanical elegance, well, I think so anyway.

My main reason for writing is because I noticed your cartoon on page eighty-three by Doug Baker. The man is on his knees with a knitting machine "proposing" to the lady. Well, it made me smile a lot because this is exactly how my husband and I came to be married

★ STAR LETTER

Dear Anne,

Having a great deficiency of youth and due to the consequence of shaking fingers and partial cataracts, this compels me to enlist the aid of my wife during the construction of dark coloured garments and in consequence I need to try and find easier methods of knitting.

I always knit sleeves downwards and after any decreasing necessary to fit the required needles for the cuff, both on my Passap Duo and my Brother 950i, either drop off on to waste yarn or knit one row plain at maximum tension and bring into play the ribber or garter carriage and continue to rib the cuff with the correct stitch size after the required number of rows minus one. I increase the tension or stitch size once again to maximum and then knit the remaining row. Then all stitches are transferred to the main bed for latching off. I do not use the latching off tool because to me they are an anathema. Whichever end the carriage is, make the start at the opposite end of the bed. Lift the stitch off the second needle on to the first needle and make a stitch. After this place the made stitch on to the needle that is empty and this becomes the first needle. Repeat this operation until all the stitches have been removed, finally taking the tail through the last stitch.

This system is so easy and even with shaking hands and failing eyes I am able to use darker colours and the edge obtained is stretchy such as the edge arrived at by an 'e' wrap.

I must admit that it takes a little longer but it has the ability to be left for a rest without having to pick up several dropped stitches.

I have always disliked the selvage produced by the cast on method suggested by machine manufacturers and consequently use the 'e' wrap, this will work also on the Passap providing that the knitter is prepared to make the other stitches by hand afterwards, transferring stitches as required to the other bed, then continuing with strippers in the normal manner.

Yours sincerely,
Mr A. Duckworth
Stratton, Cornwall

Thank you for your tips Mr Duckworth and we are glad to hear that you are still knitting, it is always the case of necessity being the mother of invention and this seems to be even more correct for machine knitters. We are giving your letter this month's star and no doubt the £5.00 will go towards more yarn.

when we did!

Corny, but true and I noticed this on our Wedding Anniversary.

Oh well, thanks for the magazine and cartoons.

Yours sincerely,
Mrs Sarah Mees
Greenhithe, Kent

Thank you for your letter Mrs Mees and the kind words you say about the magazine. Everyone who is involved works as a team and I am sure that this is the reason why we work so well together. As to your comments about dealers, often the problem as with many things, lies with lack of training, however, you will find our "Gold Star Dealer of the Month" featured in Newsline. We are highlighting a dealer each month at the request of their customers as having provided good service and help, something we all need from time to time. (Having mentioned your proposal of marriage, we hope that you will enjoy the original cartoon that we have forwarded on to you, please accept it as a belated Wedding Anniversary present from the team at MKM). Thank you for your comment about the cartoon, often cartoons do mimic life and you have shown us this is true.

Dear Anne,

I am writing as I thought that you might be interested in a little tip which I discovered quite by accident. If you place a large mirror at floor level behind the knitting machine, in other words facing you, preferably against the wall, you will be able to keep an eye on the yarn and see if it is running out or if it gets tangled, or knocked over as mine often does with three dogs running about.

Thank you for a very interesting magazine, I'm quite addicted to it.

Yours sincerely,
Pat Jones
Gosforth,
Newcastle-upon-Tyne

Dear Anne,

May I through your letter page thank everybody who sent me patters for a Wedding Dress last year.

Mine was made for my niece's wedding in April.

Yours sincerely,
Mrs Ruth Slaughter
Ashington, Northumberland

Ruth enclosed pictures of her niece wearing a beautiful dress but they were not clear enough for us to reproduce on this page.

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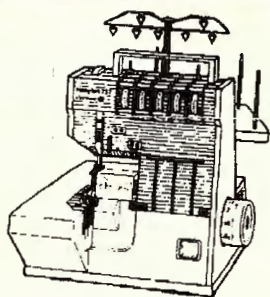
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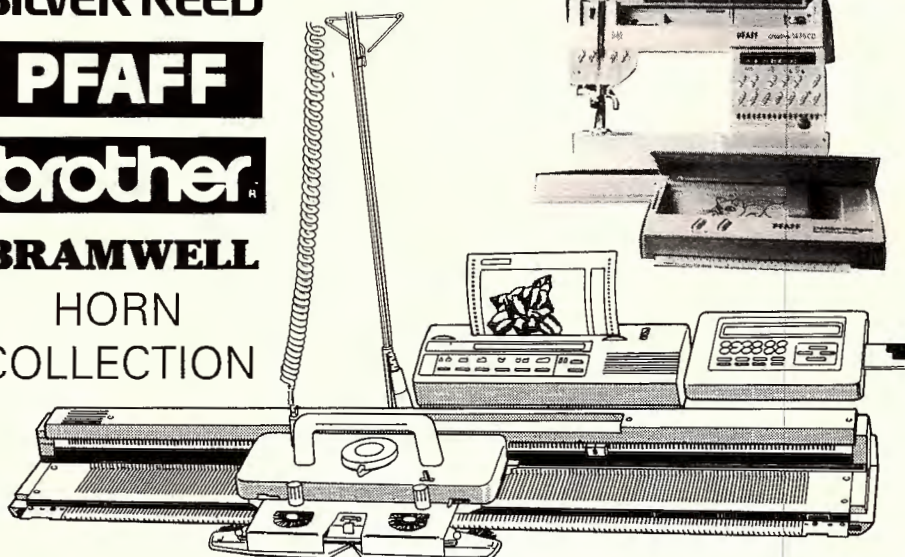
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DEAR ANNE... continued

Dear Anne,
A tip for all who hate tight necklines, due to casting off, as I do. If you can get away with it DO NOT CAST OFF, use HP (don't forget to wrap yarn to omit holes). Here are a few methods I use to avoid my pet hate.

Shoulders (if straight) for front and back – knit to last row, take sts off on to WY. With right sides together replace shoulder sts on to needles, two sts to each needle. Remove WY, bring needles to HP, make sure the carriage is set to knit, knit one row MT from left to right. Now either graft off to give a nice stretchy seam or link/cast off, remember to knit one row at MT10 before linking/casting off.

Shoulders (if shaped) use HP to avoid "steps" then knit one row MT over all sts. Take off on to WY then join as above.

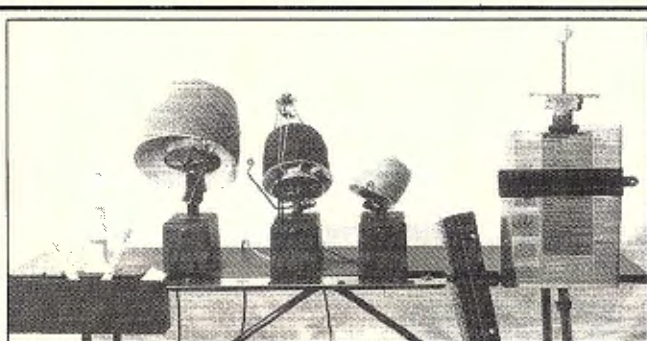
For a round neckline, front and back – follow shaping as pattern states but use HP instead of casting off, do not forget to move weights up as you knit to shoulders otherwise sts jump off needles nearest HP. Take shoulder sts off on to WY. Change carriage to knit and with MY and MT, knit one row over sts in HP. Knit off on to WY. Join shoulders as above.

To knit a neckband I usually pick up number of sts as pattern states around neck shaping. Knit one row then transfer for 1x1 rib and continue until required depth ending with carriage at left. Pick up loops of first row of knitting and place on to corresponding needles. Bring all needles out to HP, pull knitting down gently here as carriage travels across needle bed. Using MT+1 or 2, pass carriage slowly over needles, graft off. This neckline is very stretchy – great for children's jumpers.

Shaped sleeve tops – use HP when shaping, complete, break yarn. Set carriage to knit and using MY rejoin and knit one row over all sts. Take off on to WY and join to body as above.

Straight sleeve tops, knit to required length and take off on to WY. Attach to body either by grafting or linking.

One last example for firmer neckbands on round neck sweaters: – say depth of neckband 30 rows
– rib 5 rows MT–3
– rib 5 rows MT–4
– rib 5 rows MT–5
– rib 1 row MT10 (for turning, not counted)
– rib 5 rows MT–5
– rib 5 rows MT–4
– rib 5 rows MT–3



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6 FAIR ISLE SWEATER IN CHENILLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Chenille.

1 [1, 1] x 500g cone in Navy (MC).

Yeoman Cashmilon.

1 [1, 1] x 500g cone in Aran (C).

GARMENT WEIGHT

Finished garment in first size weighs 415g.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS.

YARN THICKNESS

These yarns are medium weight and knit as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 103 [120, 137] cm, 40½ [47½, 54] in.

Length to back neck 58.5 [60.5, 62.5] cm, 23 [23¾, 24¾] in.

Sleeve seam 42 cm, 16½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 4 rows C/MC, 2 rows C only (st st), 25 rows C/MC, 2 rows C only (st st) and 4 rows C/MC. These 37 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 18 rows. Transfer sts for st st.*

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.*

ALL MACHINES

Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 37 rows. Remove card. Insert punchcard 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 97 [93, 89] rows. RC shows 134 [130, 126] and work measures 36.5 [35.5, 34.5] cm, 14½ [14, 13½] in.

SHAPE RAGLAN ARMHOLES

Cast off 5 [8, 11] sts at beg of next 2 rows **. Dec 1 st at each end of every row until 118 [136, 154] sts rem, then on every foll alt row until 42 [48, 54] sts rem, K 1 row. Cast off.

FRONT

Work as for back to **. Dec 1 st at each end of every row until 118 [136, 154] sts rem, then on every foll alt row until 70 [76, 82] sts rem, K 1 row.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 [22, 28] sts. Using nylon cord, K 27 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at beg of next 2 rows. * Dec 1 st at each end of next row and dec 1 st at beg of next row. Rep from * 7 times more. Fasten off rem st. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting.

Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

LEFT SLEEVE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 34 [35, 36] Ns at left and right of centre 0 to WP. 68 [70, 72] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 34 [34, 36] Ns at left and 34 [34, 35] Ns at right of centre 0 to WP. 68 [68, 71] Ns. Work as for back from * to *.

2ND SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

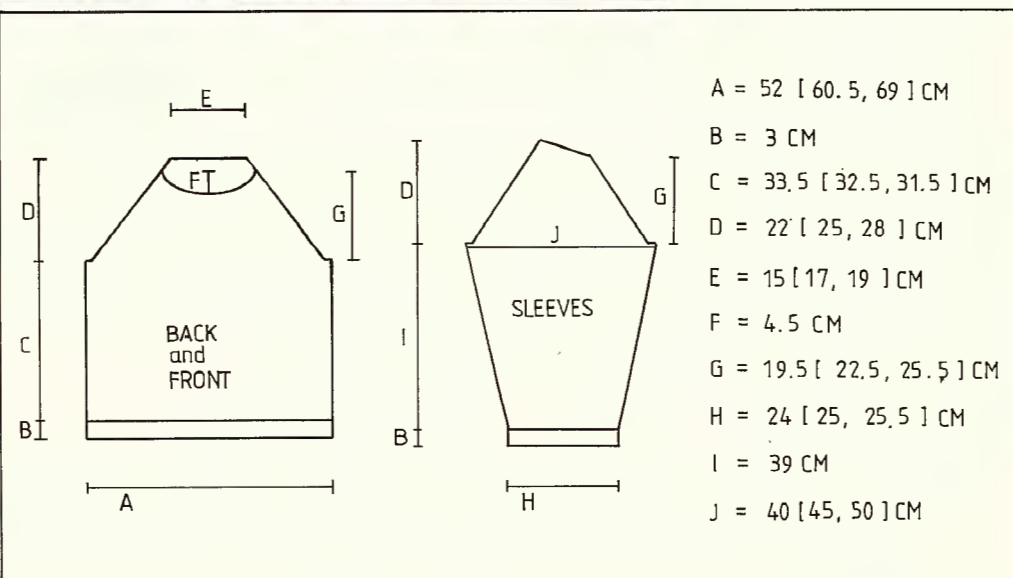
68 [70, 72] sts.

ALL MACHINES

Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 7th [5th, 4th] row until there are 78 [84, 90] sts. K 6 [4, 2] rows. RC shows 37. Remove card. Insert punchcard 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Cont to inc on every 7th [5th, 4th] row from previous inc until there are 112 [126, 140] sts. K 6 [18, 21] rows. RC shows 156 and work measures 42 cm, 16½ in. K 1 row extra for right sleeve.

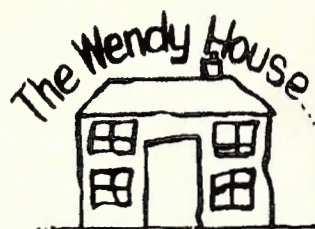
SHAPE RAGLAN TOP

Cast off 5 [8, 11] sts at beg of next 2 rows.





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2ND AND 3RD SIZES

Dec 1 st at each end of next and every foll 4th row until {104, 108} sts rem, K 1 row.

ALL SIZES

Dec 1 st at each end of next and every foll alt row until 26 sts rem. K 1 row.

SHAPE NECK EDGE

* Cast off 4 sts at beg and dec 1 st at end of next row, K 1 row. Cast off 3 sts at beg and dec 1 st at end of next row, K 1 row. Rep from * once more. 8 sts. Cast off 4 sts at beg and dec 1 st at end of next row, K 1 row. Cast off rem 3 sts.

RIGHT SLEEVE

Work as for left sleeve reversing neck shaping by noting alteration in number of rows worked.

NECKBAND

Join raglan seams, leaving left back raglan open. Push 136 [144, 152] Ns to WP. With carriage at left and P side facing, pick up 36 [40, 44] sts across back neck, 20 sts across right sleeve, 60 [64, 68] sts around front neck and 20 sts across left sleeve and place on to

Ns. Using MC, K 1 row by hand from right to left.

MACHINES WITH RIBBER

With ribber in position, transfer sts for 1x1 rib. Set RC at 000. Using MT-6/MT-6, K 13 rows. Transfer sts for st st. Using MT-2 and C, K 20 rows. Cast off.

MACHINES WITHOUT RIBBER

Dec 2 [1, 0] sts. 134 [143, 152] sts. Transfer every 3rd st on to adjacent N. Push empty Ns to NWP. Set RC at 000. Using MT-2, K 13 rows. Push Ns from NWP to WP and pick up loop from adjacent st and place on to empty N. Using C, K 20 rows. Cast off.

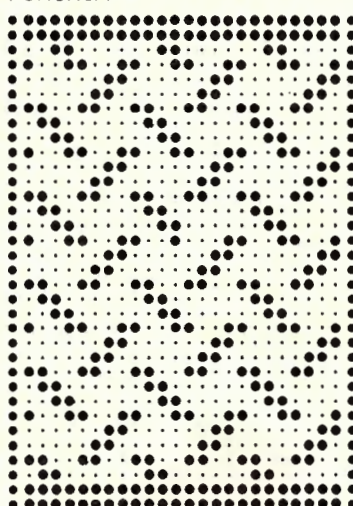
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

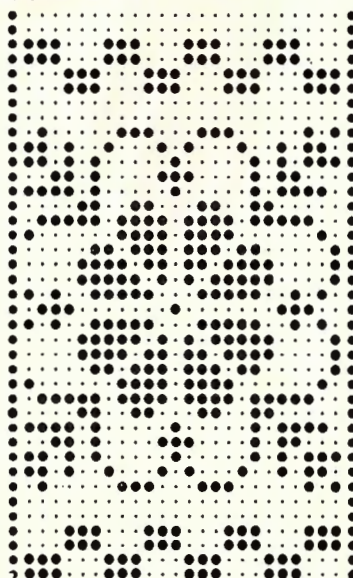
MAKING UP

Join left back raglan and neckband seam, reversing seam over st st section. Join side and sleeve seams. Allow neckband to roll to right side.

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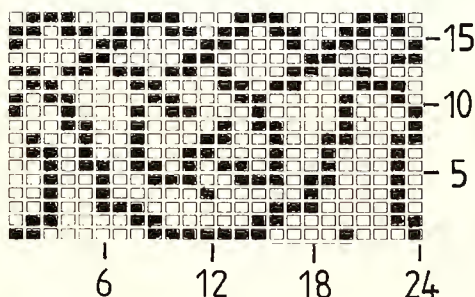
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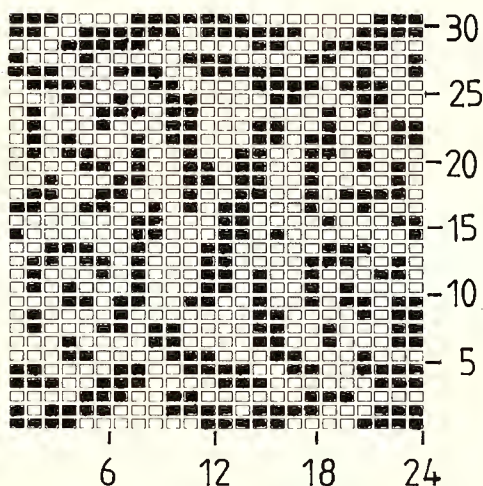


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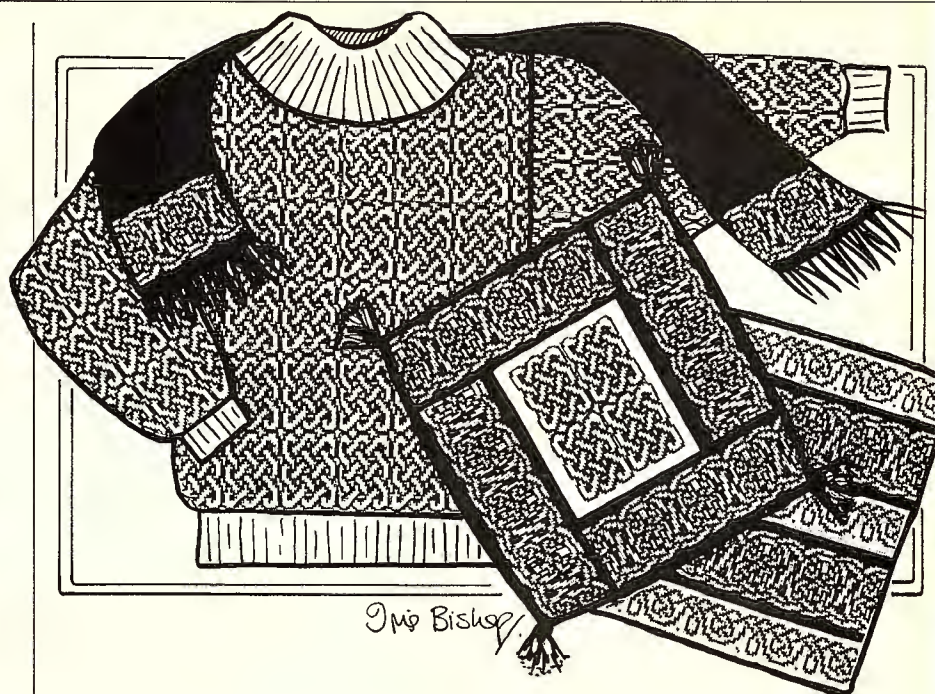
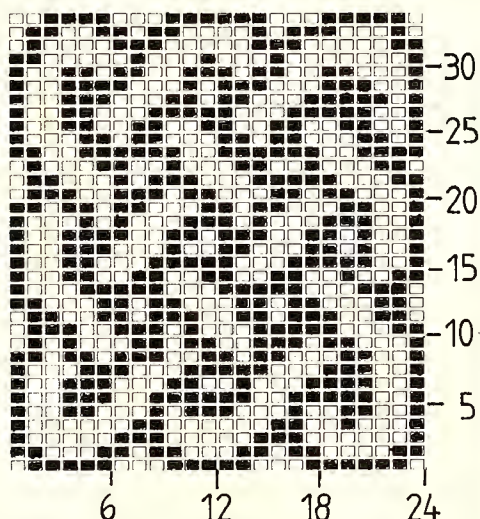
BRAID BORDER



KNOTTED BORDER

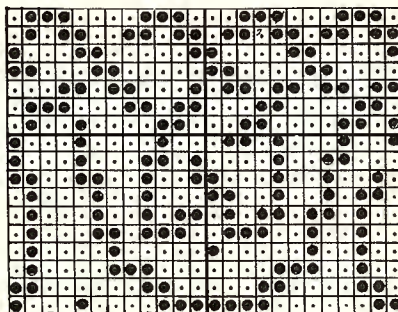


SQUARE KNOT

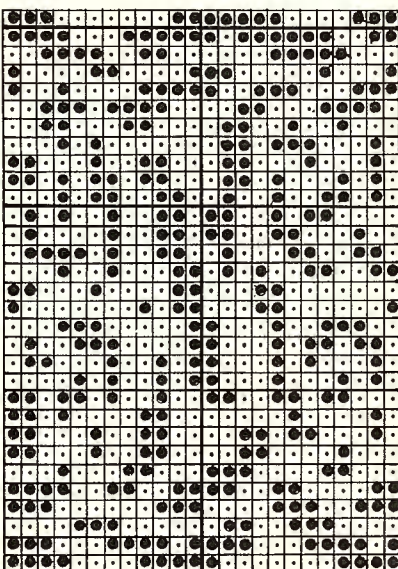


At this time of year, many knitters will be looking for designs for making Christmas gifts to suit friends and relatives and so I have created three designs based on celtic motifs which, being traditional in nature, are suitable for both men and women, as well as for home furnishings and other gift items.

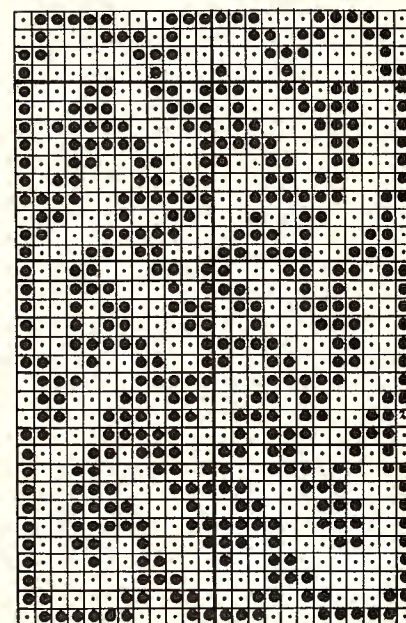
BRAID BORDER



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SQUARE KNOT



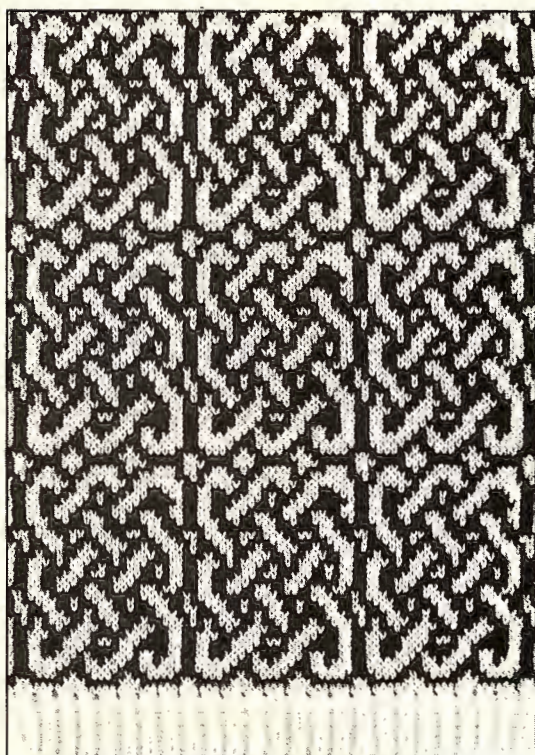
The 'square knot' design can be used as a border, an all-over Fair Isle design, or as a single motif, so I hope this selection will solve some of your seasonal needs.

Yarns and colours

I personally associate this type of design with natural colours and muted shades, in traditional yarns like Shetland wool, flecks, tweeds and so on. Try using several tones or 'shades' of the same colour. For younger or more adventurous members of the family, these designs also look terrific in strong contrasting colours like black and white, giving a bold, graphic look in smooth, lustrous and synthetic yarns.

Square knot

To knit this design as an all-over Fair Isle fabric, simply join the card so that the design is continuous and knit with white (or lightest colour) in feeder 1 and black (or darkest colour) in feeder 2. To knit



this design as a border pattern, knit welts and so on in white or lightest colour. Knit the card through once (34 rows) with white in feeder 1 and black in feeder 2. Continue in plain white.

This design can also be knitted as a single motif. To knit a larger motif (as illustrated on cushion cover), set a motif area of 48 stitches (i.e. two repeats) and knit the card through twice (68 rows).

Knotted border
Knit welts and so on in black or darkest colour. Knit in Fair Isle (31 rows) with black in feeder 1 and white in feeder 2. Continue in plain black.

Braid border
Knit welts and so on in white or lightest colour. Knit in Fair Isle (17 rows) with white in feeder 1 and black in feeder 2. Continue in plain white.

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QUESTION TIME

How about knitting some of your Christmas presents this year? You still have plenty of time and particularly if you knit for the children of relatives and friends, your gift will not just please the youngsters, but parents will also be delighted that their offspring have presents that will last and last. Let's see if we get any suggestions from our Club this month.

Pat Coulston

Q "I have been thinking about making presents on the knitting machine, particularly sweaters, have you any pointers or advice?"

A "I wasn't going to take sole responsibility for this one, so I opened up the theme to the club members. They were full of ideas and here is an A to Z of their suggestions:

A If you can, get one of their favourite sweaters and take the measurements from that. If knitting for a child, perhaps make one size larger all round, to allow for growth. Relying on parents' measurements usually leads to disaster!

B Choose a small stitch pattern in Fair Isle. This means no floats that catch the fingers as the garment is dragged on and off!

C Try if possible to find out the child's (or adult's) favourite colours. What a pity to give a lovely present, only spoiled because the recipient hates the colours!

D I particularly like making Half Fisherman's rib sweaters. These have the advantage of 'growing' with the child. They are really easy to knit and wash and wear forever.

E If you are going to make sweaters using the ribber (Passap - both beds) and especially Fisherman's rib, use 'Cut and Sew' for the neck. This saves hours of time knitting one side and then the other, with the danger of something terrible going wrong at this stage,

resulting in having to knit the whole thing again!

F I like a small tuck stitch for my children's sweaters; something like card 1 put to the elongation (two rows knitted for each row of pattern). This makes a firm fabric (looks a bit like Fisherman's rib) which wears very well.

G Be careful about the yarn you use. If you want to use pure wool, or a wool mixture, make sure the recipient can wear wool. Lots of people prefer an acrylic fabric. Why not enclose the yarn label with the present, as it has the washing instructions printed on it?

H Don't forget to attach some spare yarn in case of repairs having to be made (especially in children's garments), also a spare button if they are used.

I It is lovely to put in a label; something like: 'Made especially for you by . . .'. You can buy these and they really finish off a garment.

J Do make sure the cuffs and welts are firm. On a single bed, use a 2x1 rib and knit it at the lowest stitch size the machine will comfortably knit. On completion 'stretch' this rib so that it goes into a good rib shape. Then it will keep its shape perfectly.

K Likewise, if knitting the cuffs and welts with the ribber, do make sure you knit a firm rib. Nothing is worse than ribs that go baggy after a few washes.

L Make sure the neckband is loose enough to fit over the child's head. Remember, children's heads are much larger than you think and if in doubt, make sure the opening will go over your own head comfortably. The garment is doomed to failure if ears are pinched the first time it is taken over them. The secret of a loose neckband is partly in the neckline. Where possible, do not cast off, but remove the centre neck stitches on waste yarn and then, when making the neckband, these can be returned straight to the machine. Again, do not cast off on completion of the neckband as this makes for tightness.

Instead, take a length of yarn and a blunt-ended needle and 'bind off' on the machine, as described: Right handed people start at the right, left handers at the left.

Thread up the blunt-ended needle with a length of yarn about four times the width of the knitting and work down through the first stitch and up through the second stitch, down through the first stitch again and up through the third stitch, down the second and up the fourth, down the third and up the fifth and so on. Either bring the needles out a little way as you work, or, some people prefer to bring the needles right out to HP, but with the stitches in the hooks of the needles. When knitting size 28 inches or smaller, it is really safer to have an open neckband and join it with buttons or similar. Velcro is a time saver and antidote to a wriggling toddler! Remember, too, that popper fasteners look like buttons.

M I love to do intarsia but you must remember this does take longer than just whizzing up in a pattern. Allow extra time, so as not to get hassled! If I am going to make three garments for example, I make three backs and instead of removing each back neck on waste yarn, I put these stitches on to my garter bar. Then, when I return the stitches for the neckband, they can just be slipped on to the needles one at a time. Every few minutes help!

N I make shadow pleated skirts and a plain matching top for presents. They are very well received and quick to make. I always use the IN-EX Steaming Kit which gives a perfect finish.

The only problem I do have is to make sure that I obtain the correct length. Again, as the lady said earlier, I do not trust the information I am given and try, by various stealthy means, to actually measure a favourite skirt of the recipient.

O I own a Passap 6000 and make sweaters for presents using the superimposed patterns, with three or four colours in a row. They take a little longer to knit, but are well worth the time. Needless to say, I use 'Cut and Sew' for the neck and shoulders!

P I keep an index of all the patterns I like from MKM throughout the year, so when present time arrives, I can check my index and go straight to those patterns without having to thumb through and 'waste' lots of time getting side tracked by re-reading all sorts of items and articles!

Q It's all very well for you lucky people who live near to machine knitting shops. You can just nip out and buy the cones you require for the present you decide to knit. Some of us have to think far ahead. I try, throughout the year, to build up a store of yarn, especially for the 'present time knitting'. (That's my excuse anyway!) I tend to keep a good stock of basic colours so that I am never stumped or run out. By the way, when you buy yarn, always write inside the cone what it is and which ply. How easy it is to lose the label and then have to guess!

R My advice for making presents, is to stick to what you know and not to experiment, which I find is a recipe for disaster. I keep to the simple styles I know in yarns I have used before and play safe!

S It's only a simple thing, but do wash your present before wrapping it up.

T Don't rush the sewing up. I think this is so important and one of the main things that distinguishes your present from an expensive shop-bought fashion garment. Make sure the ribs are sewn to keep the rib pattern continuous and matching perfectly.

U To a 'knitaholic' friend, why not give a voucher from your local dealer or a Mail Order company? Better still, how about giving them a year's subscription to Machine Knitting Monthly, Modern Knitting or To & Fro?

V Whilst talking about presents to give knitters, don't forget Ann Kite's videos – one of these would make a really super gift.

W Small gifts for knitters could include 'knit-in' beads, coloured nylon cords, double ended bodkins, packs of blunt ended needles, a pattern book holder, blank punchcards, a seven prong adjustable transfer tool, card holder, design pad, machine needles (very acceptable), curved pick up tool, punchcard correction tape (wonderful stuff), punchcard clips or a knitting spray.

X If you are a dressmaker, it is a lovely idea to buy some material to make a skirt, then make a plain sweater and use some of the material from the skirt for an appliquéd flower, or similar, to put on the sweater.

Y I think when knitting a jumper for a little girl, it is lovely to do a little pleated skirt as well. If you add braces to the skirt, it will hang straight over the tummy.

Z I like to make socks, both single bed and double bed ones and I find that they are very popular with my gardening friends and doggie walkers! (Socks, that's a good idea for an article – watch this space.)

And finally, the last one, I knit lots of toys and if you look back in MKM to previous issues, you will find some really attractive and easy to knit patterns.

This is not a question, but as a final note, may I mention a wonderful book that is fairly new on the market. It is called Pressing Matters and is by Erica Thomson who writes about pressing and steaming, making up and finishing garments. Different methods for different skirts are well described in clear step-by-step instructions. The photographs and diagrams are excellent and the whole presentation of the book makes it a delight to read and handle. I thoroughly recommend it. Her address is: 77 Institute Road, Kings Heath, Birmingham B14 7EY. The book costs £5.65 which includes post and packing.

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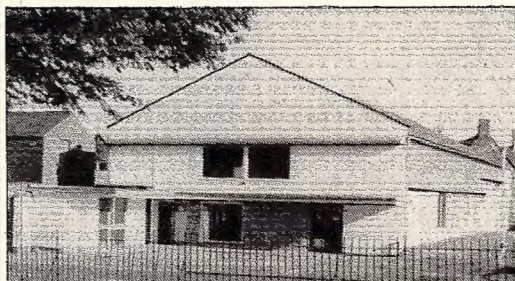
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7



7 CHILD'S SWEATER WITH SPOTS

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply
3 [4, 4, 5, 5] x 50g balls in Bluebell (MC)
1 [1, 1, 1, 1] x 50g ball in Scarlet (A)
1 [1, 1, 1, 1] x 50g ball in Gold (B)
1 [1, 1, 1, 1] x 50g ball in French Navy (C)
1 [1, 1, 1, 1] x 50g ball in Emerald (D)

GARMENT WEIGHT

Finished garment in third size weighs 275g

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.
Actual size 62 [69, 77, 85, 93] cm, 24½ [27¼, 30¼, 33½, 36½] in.
Length to shoulder 38 [41.5, 45.5, 50.5, 55.5] cm, 15 [16½, 18, 20, 22] in.
Sleeve seam 27.5 [31, 34.5, 36.5, 39.5] cm, 10¾ [12¼, 13½, 14½, 15½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 10 rows MC/A, 4 rows MC only (st st), 10 rows MC/B, 4 rows MC only (st st), 10 rows MC/C, 4 rows MC only (st st), 10 rows MC/D and 4 rows MC only (st st). These 56 rows form pattern.

Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 33 [34, 36, 38, 39] Ns at left and right of centre 0 to WP. 66 [68, 72, 76, 78] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 3 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle

patt. Shape sides by inc 1 st at each end of next and every foll 9th row until there are 84 [90, 96, 102, 108] sts. K 11 [7, 12, 11, 5] rows. RC shows 88 [102, 116, 124, 136] and work measures 22.5 [26, 29.5, 31.5, 34.5] cm, 8¾ [10¼, 11½, 12½, 13½] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 56 [58, 60, 62, 64] sts in 1x1 rib. K 3 tubular rows. Carriage is at right.

Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 [58, 59, 62, 62] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 66 [68, 72, 76, 78] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 128 [136, 136, 144, 148] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 29 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 128 [137, 137, 143, 149] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 7 rows. Using MT-2, K 15 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND, 3RD AND 5TH SIZES

Dec 1 st.

4TH SIZE

Inc 1 st.

ALL SIZES

128 [136, 136, 144, 148] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 54 [58, 58, 62, 64] sts around back neck and 74 [78, 78, 82, 84] sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 49 [55, 61, 67, 73] Ns at left and right of centre 0 to WP. 98 [110, 122, 134, 146] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 49 [55, 61, 67, 73] Ns at left and right of centre 0 to WP. 98 [110, 122, 134, 146] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 47 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Set RC at 000. Using MT, K 3 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt **. K 118 [132, 146, 166, 186] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 20 [24, 24, 28, 30] sts. Using nylon cord, K 39 [43, 49, 53, 58] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 27 [31, 37, 41, 46] sts. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 98 [112, 126, 146, 166] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 10 [14, 14, 18, 20] sts. Using nylon cord, K 44 [48, 54, 58, 63] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 27 [31, 37, 41, 46] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing

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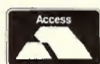
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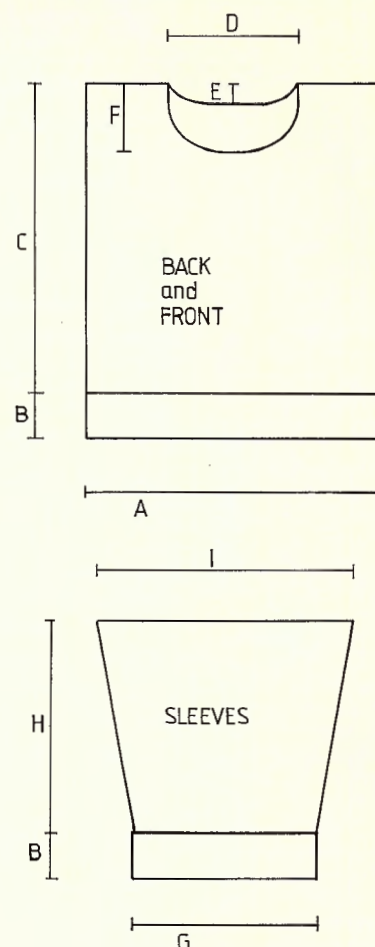
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16/7

81



A = 31.5 [35, 39, 43, 47] CM

B = 5 CM

C = 33 [36.5, 40.5, 45.5, 50.5] CM

D = 14 [15.5, 15.5, 16.5, 17] CM

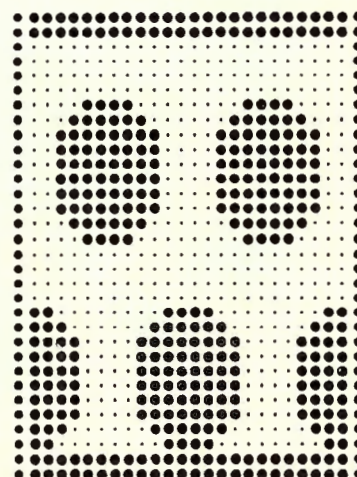
E = 2 CM

F = 7 CM

G = 21 [21.5, 23, 24.5, 25] CM

H = 22.5 [26, 29.5, 31.5, 34.5] CM

I = 27 [29, 30.5, 32.5, 34.5] CM



YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the

resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required

for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

Having bought your yarn, experiment with it until you have matched the original tension.

To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed.

Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

1

STUDLEY
FIVE IN ONE CHUNKY



3

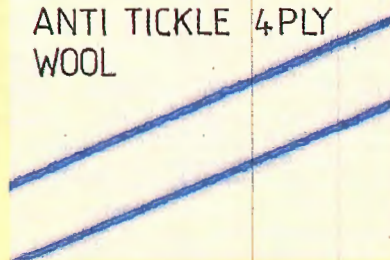
BROCKWELL
2PLY MERCERISED
COTTON



COTTON SLUB

5&7

KING COLE
ANTI TICKLE 4PLY
WOOL



4

NINA MIKLIN
MILAN



ROMA

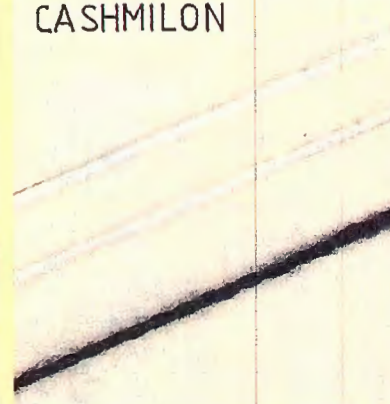


6

YEOMAN
CHENILLE



CASHMILON



2

BRAMWELL
FINE 4 PLY



LATCH ON

GO SLOW!

No, I'm not proposing a strike among machine knitters! But if I had to choose a Latin motto for myself it would have to be "Festina Lente" – "Hasten slowly". Or possibly in English, "More haste, less speed."

Joan Lafferty

I have always been too quick for my own good; when I was employed as a typist I had constant recourse to the rubber, because I transposed letters. What we used to call in the office "A touch of the transpositions", which foxed the gentlemen on the staff who were not versed in this sort of jargon – they assumed it was some sort of female illness (which I suppose it is!). There! I have just done it while typing this, but the advantage of the computer over the typewriter is that one does not need a rubber to correct a mistake!

What has this got to do with knitting? Not a lot, except that I tend to be over hasty with the knitting machine, too. I have had to school myself to take things more easily. This lesson was brought home to me with my very first machine – a Knitmaster 3500, which I bought in 1952. This machine and several that followed it had the yarn laid across by hand, just as we do for intarsia today. It was necessary, with that old machine, to make sure that the latches of all needles were open

before laying the wool (and it was pure wool in those days!) across. I dropped many a stitch before I managed to make myself slow up and check all latches before, not after, knitting the row. I guess I wasn't alone in this, since the manufacturers brought out their next machine with different needles. There were no latches as we know them today; these were

replaced in some way with little pieces of wire about five millimetres long. These were not a success either – I found the wire knitted into a baby coat of all things. The manufacturers soon went back to the sort of needle we know today.

What happens if we go too fast? Occasionally the carriage will go across without knitting at all. I wish I knew how it manages

this; it certainly won't do it to order! Then we tend to take the carriage back where it came from, with the result that all the stitches drop off. It is said that rushing the work can alter the tension. I have never actually checked this statement, but I can well imagine it could be correct. If we go fast on the tension piece the tension spring hasn't time to relax, so there is more pull on the yarn. But how many of us dash off a tension piece in an odd moment so that it can have a rest while we get on with some other urgent matter? When it comes to making the garment the chances are we pay a little more attention and knit more slowly. So if a garment is consistently too large or too small, maybe it might be an idea to slow up a bit on the tension piece.

I have just made a little baby coat in punch tuck rib. (The pattern is in Mary Weaver's "Ribbing Attachment Part Two", page sixty five if you want to try it.) I made this many years ago when the book was first published; at that time I made a large note in the book to insert the "close knit" bar. If I had any sense at that time I would also have made a note to knit slowly. The tension piece was fine, but the back of the garment didn't go at

starting, or work from the cone with one ball wound off. I was doing the latter in this case, so I used both sides of the yarn mast, only bringing the ends together at the carriage feeder. Mary's pattern has a square armhole, which means casting off a number of stitches at underarm. I think if I made another I would do a drop shoulder which would mean a little adjustment on the sleeve, but it would be much easier to knit. Casting off when using two beds is a bit tricky. Another mistake I made was casting off for the middle back neck. With this stitch pattern (Knitmaster card three, main bed set to tuck) the purl side is the right side. So to cast off the back neck I put the ribber stitches on the main bed, knitted one row and cast off.

I realised that this would not do when it came off the machine. There was a row of purl stitches on the right side. Since I was intending to do a crochet edge (crab stitch) this would have made an ugly finish. I had to undo the cast off very carefully, then pick up on a hand-knitting needle even more carefully and hand cast off with a purl stitch. I had a good think before tackling the fronts. My "Pfaff" and "Passap" colleagues have always boasted that their machines would knit on the front bed, while the Japanese ones would not knit on the ribber bed alone and I believed them. However, I decided to "have a go" with the shoulders on the fronts of the baby coat. Instead of transferring the stitches from the ribber to the main bed, I reversed the procedure, putting the main bed stitches on to the ribber. You can bet I went extremely slowly in knitting a loose row – if the first few had fallen off I would have stopped immediately. But they didn't, the row knitted perfectly. I was so carried away that I did about twenty rows with waste yarn to prove my point – you can knit on the front bed with the

What happens if we go too fast? Occasionally the carriage will go across without knitting at all. I wish I knew how it manages this; it certainly won't do it to order!

all well. I was using two strands of two/thirties, which was one of Mary's suggestions. The two ends did not always knit together, leaving little loops in the work. Finally I had the sense to knit more slowly and keep an eye on the yarn, which solved the problem.

Talking of this fine yarn, I can never make up my mind whether to wind two ends together before

The Woolleys

by Doug Baker



Japanese machines! Not that I would want to do this in practise, there is no advantage to be gained. Of course, my 'P' and 'P' colleagues can do patterning on the front bed of their machines, which is impossible on the Japanese ones. Or is it? I don't think I want to bother trying to find out!

Another time I go very slowly is when doing single motifs. The yarn tends to pull the last few end stitches out of line - leave them in this position and they will knit in the motif colour, making long strands across the back of the work at the very best, even pulling the design's stitches out of place at the worst. When I am doing single motifs I always run my thumb along the stitches in working position to make sure they are in line before knitting the row. This is a bit of a pain, but worth it in the long run when finishing off the garment. When I said "pain" I meant it was an unpleasant chore, but on a large motif it can also be a real pain - on the thumb! When I think of it I use the straight edge of the one/one pusher to align the stitches.

I'm afraid I set a bad example to my students when it comes to speedy knitting. I am very conscious that they have paid quite a lot of money for the course of lessons, and don't want to sit and watch me beaver away on sixty rows of a tension piece. So I

tend to rush this exercise. One very new knitter was having trouble with some technique or other, so I suggested she sat at the machine to show me what she was doing. I soon noticed she was knitting much too fast and mentioned this. "But I'm not going any faster than you do" she replied. She was right, of course, but this is an example of "Don't do as I do, do as I tell you!"

I find it helps to establish a rhythm when doing any repetitive job like machine knitting. In fact to regulate myself I hum a suitable tune. I can't think of one off hand, but you can have fun finding one for yourself. I don't somehow think the modern "pop" music would make a soothing rhythm, but I am no expert in this field!

One tune I do remember, but it has nothing to do with knitting. I was returning from New Zealand by sea and in a certain part of the ship the noise of the engine was very prominent. I fitted a tune to the rhythm of the engines - "The Campbells are coming", which was "sung" in a flat key. It was somewhat reassuring when we were going through a Force Nine gale, and the ship was pitching all over the place to hear the engines still calmly "singing" the old Scottish tune!

I wish I could remain as calm when the knitting suffers from a "Force Nine gale" and throws itself on to the floor!

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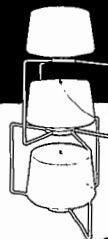
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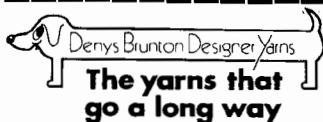
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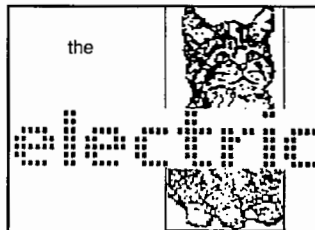
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FOR SALE

KNITMASTER 360KL ribber, lace carriage, Intarsia carriage, radar, linker, colour changer, manuals. £450. 0634 862137.

PFAFF DUO 80, four colour changer, Deco and cards, form computer, excellent condition. £475 ono. 0384 67576 after 6 pm.

PATTERN PROGRAMMING device, Model PPD 110, never used. £250 ono. 0564 772206.

BROTHER KH836 plus lace and Intarsia carriages and table. Excellent condition. £180. 0642 322694 (Middlesbrough).

PASSAP ELECTRONIC 6000 with Passap heavy duty motor. First class condition, little used. Large yarn stock. Bargain £1800. 0489 788513 (Hampshire).

PFAFF ELECTRONIC 6000. Many extras, stand, four colour changer, transfer carriage, patterns, tuition notes, yarn. £1000 ono. 0403 732885 (West Sussex).

PASSAP DUO 80, four colour changer, Deco unit. £400 ono. Knitmaster 155 chunky ribber and Intarsia carriage, hardly used. £400 ono. Knitmaster 326 ribber and lace carriage. £250. 0494 438362.

BROTHER ELECTROKNIT KH950 knitting machine. £400. Ribber KR830. £155. Colour changer KRC900. £50. Knitleader. £60. Keyto cabinet. £80. Hague Linker. £130. 0992 761660 (Epping)

KNITMASTER 321 with ribber Intarsia carriage, many extras. £275 ono. 0487 813018.

BROTHER KH230 CHUNKY and ribber, tools as new. £300 ono. Knitleader KL116 as new. £70 ono. 0734 421437 (Reading - evenings).

SPINNING WHEEL ASHFORD TRAVELLER new. £115. Carders fleece. £85. 0353 662835.

SINGER 600 MEMO II new. £300. 0228 35965.

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We do.

The Advertising Standards Authority ensures advertisements meet with the strict Code of Advertising Practice.

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To find out more about the ASA, please write to Advertising Standards Authority, Department X, Brook House, Torrington Place, London WC1E 7HN.



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IF YOU HAVE A SUBSCRIPTION TO MACHINE KNITTING MONTHLY, PLEASE REMEMBER TO INFORM US OF YOUR NEW ADDRESS - AT LEAST FOUR WEEKS BEFORE YOU MOVE.

WRITE TO: MKM SUBSCRIPTIONS, 3 BRIDGE AVENUE, MAIDENHEAD, BERKSHIRE SL6 1RR. TELEPHONE: 0628 770289.

16122

CLASSIFIED

FOR SALE

BROTHER KH890 with lace and Intarsia carriages. £295. 0778 344452 (Peterborough).

BROTHER KH891, lace carriage, knit leader, cards, punch, table, some yarn and books. £300 ono. 0283 219683 (Derbyshire).

BROTHER 836, table, punch, punch cards, hardly used, lace carriage, colour changer, never used. £350 ono. 0633 880548 (Gwent).

KNITMASTER 560 electronic lace carriage. Good condition. £450. 0730 821680 (Petersfield).

FOR SALE

KNITMASTER SK850 ELECTRONIC, PE1 design controller, SRP60N ribber, RJ1 ribber carriage, knit radar, RT1, SC3. Excellent condition. £990 ono. 0734 744392 (Reading) evenings only.

KNITMASTER ZIPPY DELUXE with SRP50 ribber, much loved. Complete with table and accessories. Forced sale. Will separate. £330. 061 480 5381.

TOYOTA KS858, ribber, lace carriage, punch cards, table, hardly used. £400. 0883 626261 (Surrey).

BROTHER 900 double bed colour changer. £50. 0753 884287 (Bucks).

FOR SALE

PASSAP DUOMATIC 80, Deco, four colour changer, U100 forma. £550. 0280 702571 (Brackley, Northants).

BROTHER 881 ribber 850, transfer carriage, Keyto cabinet plus bench, books, wool winder, accessories. £300. 0279 414173 (Harlow).

KNITMASTER 326, ribber, punch cards, knit radar, yarn changer, table, extras. £300 ono. 0737 354403.

JONES BROTHER 585 with ribber, instruction books, lace carriage and accessories. Excellent condition. £120 ono. 0225 331780.

PASSAP DUO 80, motor, four colour, forma U80, punch. £325. 0524 381538.

FOR SALE

TOYOTA KS901, with ribber, on table, plus accessories and wool. £450. 0252 28856.

BROTHER 881 knitting machine, ribber, transfer, linker, punch, table, chair, many extras. £500 ono. 0928 710906.

BROTHER 950i, 850 ribber, linker, electroknit pattern set. Lots of extras. Hardly used. £925. **Keyto cabinet**, teak, almost new. £120. 081-848 9579 (Hayes, Middx).

BROTHER KH881 ribber KR850 table, manuals, many extras. £500. 0462 451290 (Herts).

PRIVATE CLASSIFIED LINEAGE ADVERTISEMENT ORDER FORM

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35p (including VAT)
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Cheques/POs should be crossed and made payable to Machine Knitting Monthly.
Ireland: sterling cheques only, please.

This form is provided for your convenience; if you do not want to cut your magazine please include all relevant details on your own paper.

To: Advertising Department, Machine Knitting Monthly,
3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
Please include the following advertisement under the "FOR SALE" heading in the first available issue.

Print your advertisement clearly, one word per space, minimum of ten words.

Remember that only the words written in the boxes will appear in the magazine. One word only in each box - postcode is one word and STD code and telephone number counts as one word. Area and telephone number counts as two words.

Name (block capitals please) _____

Address _____

Telephone No. _____ Date _____

If you need more space or prefer not to cut your magazine, please use a sheet of plain paper and copy this form.

£ p

Cost of words (single insertion) I wish to pay by Access/Visa, please charge to my account

Box Classified Rule (extra £4) my card number is

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Total remittance

I enclose my cheque/postal order for:

Signed Signed

Date Expiry date on card



Back home in Little Poaching, the twins were **eggsactly** discussing the history lesson they had enjoyed that afternoon at school.

Mr Shelley, the history teacher, had been telling the class about England in the sixteenth century. It was the time of Elizabeth the First, known by her subjects as Good Queen Bess; the time of William Shakespeare, the time of "Merrie England". Merchants were trading profitably with all countries of the known world – most things seemed set fair for a happy and secure future for all the people in the land.

As you and I know, "most" is not "all". The one black cloud that could destroy all this progress was a series of disputes between the English and Spanish thrones.

The twins had learned that the arguments between Elizabeth and King Phillip the Second of Spain **eggsplored** into the sad darkness of war in May 1588. Phillip launched a great fleet of fighting ships, his Great Armada, to do battle against the English fleet. It was vital for Phillip to win control of the English Channel which would then allow his great ally, the Duke of Parma to land his army of 30,000 men on English shores and join other armies carried by the Armada itself.

It seemed a first class **eggssample** for **Eggmobile 1** to take to the skies of bygone years to allow the twins to have a bird's eye view of the dramatic events as the Armada left Lisbon to engage Elizabeth's navy.

THE GREAT ARMADA

"Just as well **Eggmobile 1** has been so **eggspertly** serviced," **Reggie** thought aloud. The machine responded magnificently to all commands as it took our young friends closer and closer to the scene of the famous and eventful battle of yesteryear.

"Isn't it sad that differences between one country and another so often lead to war?" sighed **Peggie**. "And the silly thing is that both sides always believe that only they can be in the right," she added.

"It must have been quite frightening for the people in England," **Reggie** replied. "They must have known that the **reggiments** of troops supporting the King of Spain were much greater in number than the English militia – and they were better armed as well."

In no time at all the watery battlefield of May 1588 was open to the time travellers' gaze. They could clearly see the Armada, commanded by the Duke of Medina Sidonia, approaching that part of the English Channel known as the Calais Roads and the English fleet led by Lord Howard

of Effingham in the Ark Royal with his second in command, Sir Francis Drake, sailing in the Revenge.

Even at the height that **Eggmobile 1** was stationed, the frenzied noise of the battle at sea carried to **Reggie** and his sister. Clearly they heard the pained cries as countless men fell injured and dying while the great guns of both navies carried their deadly shells into the wooden hulls of their sail laden enemies.

It was becoming quite obvious, however, that the greater **eggspertise** of the English commanders and their well trained sailors were **beginning** to sway the fortunes of war in their favour.

A two-pronged English assault organised in squadrons, trapped the Armada in Calais Roads. The Duke of Parma's forces were unable to give any assistance at that location and fire-ships sent by the English in to the trapped Spanish fleet caused great panic and confusion.

In their haste to escape the fire boats and the powerful, long distance guns of the English fleet,

the Armada cut cables and sped away as best they could, without anchor and still under the merciless fire of their opponents.

Faced with total defeat in the Channel, it must have seemed a blessing for the Spaniards when a sudden change of wind enabled the battered Armada to escape northwards. Effingham and Drake pursued the Armada to the Firth of Forth in Scotland, inflicting further damage upon their retreating foes.

Many Spanish ships rounded the Orkney Islands and reached what they hoped would be the safety of the Atlantic Ocean.

The ill-fate which had pursued the Great Armada had a further cruel twist before the remnants of a once proud fleet crawled back into Spanish harbours. Severe Atlantic gales descended upon the hapless sailors and without the assistance of anchors, many ships sank without trace or survivors in the storm lashed waters off the Scottish coast.

Our twins were quite pleased to know that they could swiftly and safely return to the safe haven of Little Poaching after witnessing the painful events of that far off day.

They were even more pleased to notice that a **telegram** had arrived at their home from a very special person, asking for their very special help on a special day that was now fast approaching.

Eggactly what that was will be revealed when we meet again on the Korner next month.

THE YOLK FOLK



WIN YOUR VERY OWN KNITTING MACHINE

Mattel, one of the world's top toy companies, are sponsoring the Junior Crossword and the prize for the winner, drawn out of the post bag each month is a **Mattel Knit Magic**.

This easy to operate circular knitting machine comes complete with needle, tension arm, instructions and yarn. The **Knit Magic** is available at selected toy shops.

Once you have solved the Junior Crossword, send in your answers on a postcard or back of an envelope to: Kids' Korner Junior Crossword, Machine Knitting Monthly, 3 Bridge

Avenue, Maidenhead, Berks SL6 1RR. At the end of each month the first correct card drawn out of the post bag will receive a **Mattel Knit Magic**.

PLANT A TREE

See how the following list of trees may help you complete the words I have vandalised. To help you I have given clues for the completed words – **but be careful** – the clues are not in the same order as the answers!

List of Trees

APPLE	ASH
ELM	FIG
FIR	OAK
PEAR	PINE

Words to Complete

___AUS_	[8 letters]
DISAP___	[9 letters]
___URES_	[7 letters]
___MER	[6 letters]
H___ET	[6 letters]
S___ING	[7 letters]
S___	[5 letters]
W___ING	[7 letters]

Clues

Protective gear for the head
Extremely wet
Laundry
Clapping, cheering etc.
Vanish
Numbers
Backbone
Less soft

BUSY B

All answers to the following questions begin with the letter "B".

The number in the brackets tells you how many letters there are in the correct answer.

See how many you can get right.

- First meal of the day [9]
- European country, the capital of which is Brussels [7]
- Its Hanging Gardens were one of the Seven Wonders of the ancient world [7]
- Maker of bread, cakes etc [5]
- Second largest town in England [10]

- Coronation Street's Emily [6]
- Famous Lancashire seaside resort, well known for its illuminations [9]
- Ian _____, famous cricketer [6]

WHAT'S THIS

My first is in look and also in learn,
Second's in easy and also in earn,
Next isn't in in but is in out,
Fourth's seen in top and also in spout,
Fifth is in place but isn't in there,
Next is not in sky but is in air,
Last is in diamonds and seen in dots,
The whole is an animal with many fine spots.

CROSSWORD

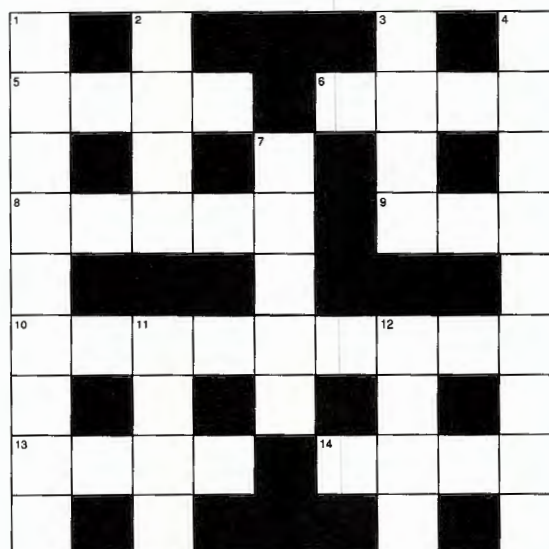
Clues

Across

- One twelfth of a foot [4]
- Short journey [4]
- Mistake [5]
- Part of a circle [3]
- Collection of concert musicians [9]
- Male monarch [4]
- Teenage Mutant _____ Turtles [4]

Down

- Care must be taken with these on Bonfire Night [9]
- Mark left on skin after an injury [4]
- Song in Opera [4]
- Person who watches an event [9]
- Attempts [5]
- Small American coin: 100 to the Dollar [4]
- Rain heavily [4]



HOME SWEET HOME

You may not, of course, live in any of the nineteen place names in this Wordsearch, but I'm sure you will find those where I've hidden them on the list. When you have them all, the remaining nine spaces spell out from top to bottom another place name.

What is that other place?

BATH	LEICESTER
BURY	LIVERPOOL
DEAL	LONDON
DERBY	LOOE
DOVER	LUTON
ELY	OARE
EXETER	RYE
EYE	TRURO
HULL	YORK
LEEDS	



ANSWERS

Plant A Tree

washing
firmer, helmet, soaking, spine,
Applause, disappear, figures,

Home Sweet Home

Cambridge

Busy B

Blackpool, Botham
Baker, Birmingham, Bishop,
Breakfast, Belgium, Babylon,

What's This?

LEOPARD

THE KNITTING & STITCHING SHOW

This Voucher entitles the bearer to one pound off the full adult admission price.

24th - 27th October 1991
Alexandra Palace, London

Open Thurs - Sun. 9.30 - 5.30 daily
SEE YOU THERE!

One voucher only per person.



EXPRESSION

Why spend hours sewing seams by hand?



Now they can be professionally linked in a fraction of the time.

With the new Hague Linker, making up is a real pleasure and you can achieve that truly professional finish, too.

Its so quick and simple to use, you'll save hours of tedious hand sewing.

And because Hague are Britain's leading manufacturer of Linkers, you can be sure that their latest model

is built to the highest standards.

With either hand or electric-operated models to choose from, the new Hague Linker comes complete with a point ring measure and point guard plus a FREE booklet on Linking by Diane Bennett.



The Hague Linker with Diane Bennett £14.95
Ruth Wood on the Hague Linker £14.95
Phone 0602 870031 for details

Ask for a demonstration at your knitting machine centre or phone or write for a leaflet and nearest stockist.



Manufacturers of Linking Machines since 1860

Dept MKM7, Hague Linking Machines, Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031

BRAMWELL YARNS TRAVEL THE WORLD



As well as being the U.K.'s leading supplier of coned yarn for machine knitting, Bramwell yarns are now being distributed to many countries around the world, enabling the discerning machine knitter to experience the superb quality, texture, colour consistency and constant weight and strength of their yarns. Bramwell's 100% Acrylic Fine 4 Ply alone has 62 shades, whilst Duomagic and Super Duomagic perfectly compliment Duomatic and all Double Bed machines. Bramwell also supply their own pattern books and various accessories, and are distributors of both Mary Weaver and Kathleen Kinder publications.

But *you* don't have to travel far, the following yarns are now available at your local stockist:

- 4 Ply Acrylic ● Hobby Knop ● Hobby Variations
- Rania ● Texas Chunky ● Baby Bramwell ● 2/30
- Repeatable H.B. Acrylic ● Artistic ● Roseknit
- Superwash ● Bramwell Silky ● Metallic ● Instant
- Fair Isle ● Double Knit ● Opal ● Montana Cotton
- Ivette ● Duomagic ● Super Duomagic ● Zodiac
- Tweedknit ● Celebration ● Glitz ● Bramwool
- Chunky Mohair.



Bramwell CHOICE · YARNS

F. W. Bramwell and Co. Ltd., Unit 5, Metcalf Drive, Altham Lane,
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U.S.A. Sole Importer: Bramwell Yarns, P.O. Box 8244, Midland, Texas 79708, U.S.A. Tel: 915 699 4037

Canadian Sole Importer: Westrade Sales Inc., 2711 No.3 Road, Richmond B.C. V6X 2B2, Canada. Tel: 604 270 8737

Australian Sole Importer: Tessa B Knits, 98a Norma Road, Myaree, Fremantle, W. Australia. Tel: 9 330 3433

Nederlands excl. importeur and Belgian Sole Importer: M+M Nederland, Molendwaarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712 71362

German Sole Importer: M+M International, Postfach 1347, 3078 Stolzenau, Germany. Tel: 05761 3282